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Home Millinery Course

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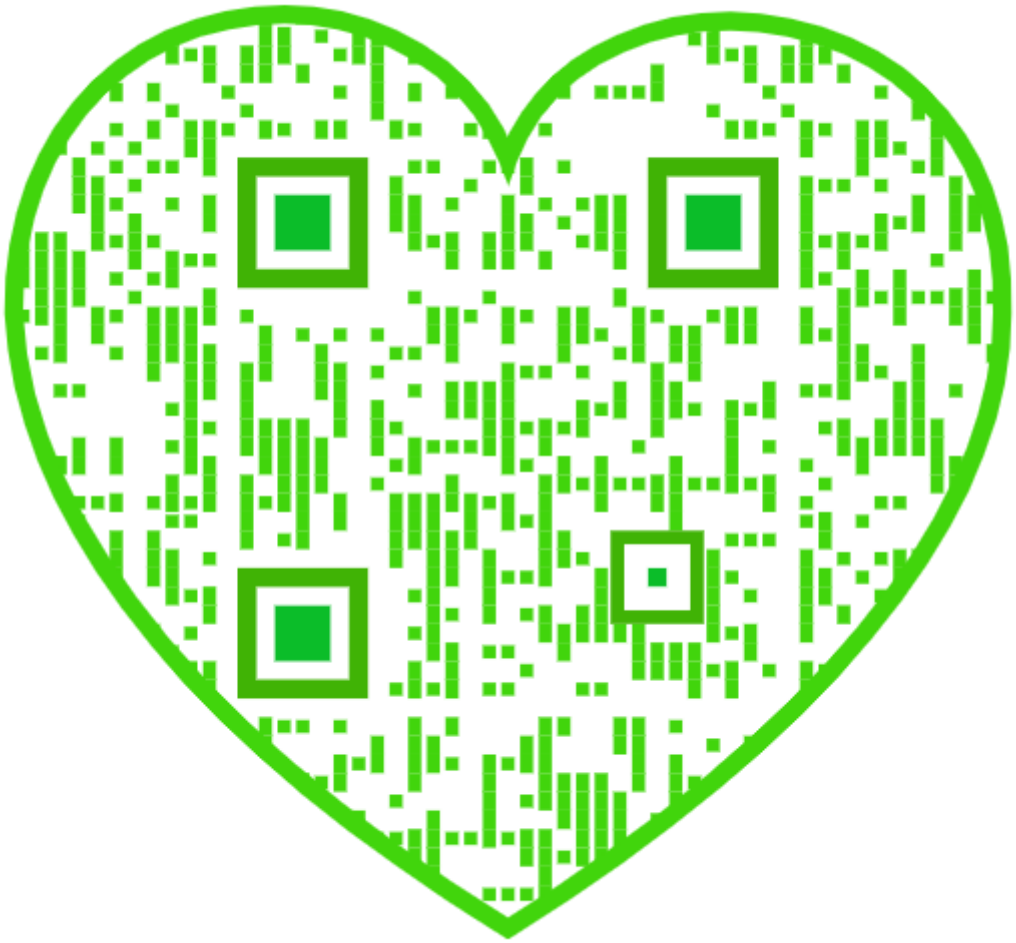

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Book

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Home Millinery Course

A
THOROUGH, PRACTICAL
AND COMPLETE
SERIES OF LESSONS

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"Costly Thy Habits, As Thy Purse Can Buy,
But Not Expressed In Fancy,
Rich, Not Gaudy."

—Shakespeare

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Cl. A
AUG 23 1909

INTRODUCTION.

In preparing this series of lessons, the writers have endeavored to imbue the mind with the fundamental principles of millinery taken as an art.

Too little time has heretofore been given to this most important part of a woman's wardrobe, the headdress.

Women have studied the dress because upon this depended the setting off of the graceful lines and curves of the figure, with a total disregard for making a suitable setting for the beautiful lines of the face. The importance of making a study of this feature of a woman's dress cannot be over-estimated, as nothing adds to or detracts from a woman's charms as does the exercising of taste in this essential.

It is with much satisfaction, however, that we note a rapid advancement along these lines within the past few years, with the result that two-thirds of the women, who a short time ago depended entirely upon the advice of their milliner, are at the present time selecting and trimming their own hats.

This is not confined alone to any particular class of people but is being done by all with surprisingly satisfactory results. It should not be supposed, however, that this can be accomplished without first acquiring the necessary knowledge along the line of millinery, as without the fundamental principles, a woman is but limiting her possibilities and stunting her otherwise artistic nature.

It has been truly said that "The lack of artistic perception and appreciation is not inherent, but merely due to a neglect of cultivation and development of the sense of beauty," and no truer example can be given of this than the one we have the pleasure of presenting to you.

We have endeavored to confine these lessons not alone to any particular season, but to have them cover as much ground as possible with the idea of promoting and stimulating the artistic temperament and developing that creative element in the woman according to the frugal laws of economy.

The subjects treated of in these lessons are those that present themselves day after day in practical millinery business and should be carefully and thoroughly mastered before attempting to emulate and compete with the experienced milliner.

We have aimed to make the course interesting by means of illustrations and examples, that its study may be pursued with willing rather than enforced application, and that it may be continued with such energy and precision as to give to each of our pupils recognition within the ranks of the finished artist.

SELECTING THE HAT.

Too much cannot be said concerning the selection of the hat, as the most artistically trimmed one fails in its mission if unbecoming to the wearer.

It has ever been the custom of the American woman in buying an article, to buy it because she had seen it worn to good effect by another and she deluded herself with the idea that if it was becoming to that person it would also be to her. Nothing is farther from the truth. As a matter of fact she ignores the two essential points in buying millinery, namely: that a hat to be in good style must be becoming to the wearer, and that no two faces are symmetrically the same, therefore must be reckoned with along different lines.

It is an outrage to good taste and judgment the hats one meets with on the streets through this carelessness or lack of taste. How often do we see people neatly and appropriately dressed except for an unbecoming hat which has been fashioned with apparently no thought or regard for the features and lines of the face. This is difficult to understand unless it is in fact due to their being able to see themselves only as a reflection of the other person wearing the article. Be the reason what it may, it should be overcome by giving more thought and study to the subject.

A woman should, when selecting her hat, look at it from both sides, and from the back as well as the front, remembering that the most critical eye is apt to see it from the back. She should also give due regard for the way it settles down upon the head as no person can fail to look ugly in a hat that shows but little of the brow or temples. She should remember that the woman combing her hair straight back from the forehead cannot wear and look well in the hat made to be worn with the fluffy or wavy hair, also that the hair worn high or low makes a vast difference in the way the hat sets and looks upon the head.

It is easy to note that while an oval or round face looks well under certain shapes, the same thing used to grace a square cut one would be not only unbecoming, but have the effect of accentuating the already prominent lines.

It is a very common thing for a woman of mature years to don a hat made for a much younger person, supposedly with the idea of making herself look young, but with the opposite result, that of calling attention to herself and making the mature lines more prominent.

The collar has also a great deal to do, indirectly, with the looks of the hat, allowing the face to appear long or short according to the height and style of the same.

Colors should also play a large part in the selection of the hat, varying according to the age, color of the eyes and complexion of the wearer.

Economy in woman is said to be a virtue and in its effects upon dress it might well be termed as such, as to dress well on a small amount of money is an art many a woman has been compelled to learn. A great many people, however, have a false idea of economy, thinking of it only as a means of saving money at the time, where in reality their very efforts are turned into extravagance by this false idea. It is far more economical to put money into good material when it will last twice as long and look much better than the same amount put twice into cheap materials.

It is also more economical and in much better taste to have one good hat, well made and of good material than a dozen poorly made hats of poor material. If you cannot afford good velvet for your hat get a good grade of ribbon, this can at any rate be used a second time. In short do not attempt to make an elaborate thing with cheap imitations.

If but one hat can be had during the season, cater not to fads but rather invest your money in an ordinary shape, of good straw or other material that can be properly used for all occasions this season and readily altered to the prevailing shapes of next. Also if but one hat can be indulged in, let it be of black or some other soft, pretty shade of simple and modest design that will attract attention only for its neatness and simplicity. If a touch of color is desired, let it be artistically added in the trimming. A hat of loud or elaborate coloring and design is very likely sometime throughout the season to be found clashing with the pattern or coloring of the gown. We would not be misunderstood to mean that the hat should always be the color of the dress, as this is unnecessary; they should not however, be out of harmony with each other, and such trimming as is used should match the gown if possible.

When selecting a hat, get one that will look well over the hair, but first comb the hair to be becoming to the face, as it will be difficult to re-arrange your hair when desiring to remove the hat.

We would, in short, urge a certain amount of originality in the selection and trimming of the hat, however, not to the extent of freakishness, but with due regard for the lines of the face, color of the complexion and eyes, and dress of the neck and hair.

We give herein, a number of rules which are safe to follow with a possible few exceptions:

Never attempt to make, trim or buy a hat, without first studying the styles for the season. These styles are published in the various magazines and papers for this purpose and will be found to be safe criterions to follow. The best milliner studies her styles as does also the best dressmaker, and your originality will not safely carry you to this distance.

A fair conception cannot be had of a frame before it is covered; it should therefore be covered and then set upon the head when it may be bent or altered to the desired shape.

Toques, turbans and other small shapes will ever have their adherents, being, as they are, very serviceable for business or street wear. These should, when made for this purpose, be of subdued shades, thus permitting them to be worn from the latter part of one season far into the next with good effect and economy. They can be fashioned very prettily of velvet or some soft material such as tulle or chiffon or even such material as is used in the dress, thus making what is known as the semi-tailored hat. The trimming for these hats should be, as a rule, high on the left side with aigrettes or some other light feathery ornament.

The black hat of any fashionable style or shape, providing it be becoming, is a good go-between hat and is in excellent taste for all occasions, as well as a cheap one to invest in, due to its adaptability for being cleaned.

The season would be a season of extremes rather than good taste, that would admit of a woman of mature years wearing the hat of the school-girl which tips directly up in front.

Lingerie, or light airy hats for summer girls, are extremely pretty and can be made chic and girlish. There is also the faithful old Leghorn hat that never goes out of style and is serviceable for a great many seasons, due to its capacity for being cleaned and recleaned, and its almost limitless possibilities when it comes to shapes, sizes, and manners of trimming. A good Milan braid is also serviceable and a good one to invest in.

Odd shapes are not an economical investment, and especially is this true of the stiff straws or the straw that will not permit of being resewed.

Picture shapes are decidedly pretty over young faces but are, of course, best adapted for dress hats.

Large hats require more trimming than small ones and are thus, as a rule, more expensive.

A stiff braid will stand the damp weather much better than the lighter straws or the light mull or chiffon hats.

If you would avoid getting wrinkles, get a hat that fits and feels well on the head, as nothing is so exasperating as to have the hat slipping from one side to the other. By this we do not mean that the crown should come down over the head, as the smaller crowns oftentimes feel better and seem to fit the head better than the larger ones.

A heavy hat is an abomination and is an incumbrance that is entirely unnecessary even though very large, as light and airy trimming is equally as serviceable and quite as pretty. This is another source of wrinkles to the wearer as a person will naturally wrinkle the face in trying to keep a heavy hat on the head. Do not think because a hat feels heavy when first placed upon the head that it is due to your not being used to it and that it will apparently get lighter as time passes, as this is far from being the case. The chances are that it will get heavier each time worn.

Mr. Willfed Webb in his book "The Heritage of Dress" printed in England has this to say concerning the subject: "A heavy hat makes one have low spirits; a broad hat, one feels jolly; a fancy hat, coquettish mood, and it makes one feel brighter as the hat rolls away from the face."

Undoubtedly the hat has a great deal to do with one's spirits as there is nothing that so depresses one as to have something wrong with the hat or as to have it wabbling from one side to the other. The rules concerning ill fitting crowns and heavy hats should be especially observed for elderly people, as it is very difficult at best to go about without these unnecessary inconveniences.

If the brim of the hat comes within range of the vision to the extent of being annoying, another style should be obtained, with care to avoid this, as there is no economy in wearing a hat at the expense of the eyes.

The carriage of the head has a great deal to do with the looks of the hat as, what would otherwise be jaunty and becoming, has the effect of being entirely out of place on a person with drooping head and stooped shoulders. The body should be carried erect to give to the clothes the proper effect.

It is important in selecting the hat that one should give due consideration to the build and height of the figure, as a hat well selected and in good taste would be considered dowdy unless in keeping with the proportions of the body. For illustration, a short, stout person, or one with a short, plump face, could be made to look hideous with a wide, flat hat with low trimmings. Especially is this true of the turned down brim. The hat should always be selected with a view to correcting rather than exaggerating a fault. Happy is the woman of medium height and weight, inasmuch, as she can wear hats according to the prevailing styles, while her more unfortunate sister is compelled to select her hat with a view to correcting the proportions of her figure regardless of the season's styles. This rule is ever imperative and must be followed regardless of the current styles.

One with short neck should have a care that the hat, as well as the trimming, be clear and well defined, as a fluffy, ruffling effect, especially below the brim, has the appearance of still further shortening the neck. Contrary to this, the person with long neck should avoid the long, straight quills or trimmings especially when stood erect or nearly so upon the hat. The hat as well as all adornments should effect the fluffy appearance rather than the long, straight line. This rule should also be observed by those with long faces and clear cut lines.

A person with pointed nose or thin face will do well always to avoid any semblance of a scoop or point in front as it has the effect of lengthening the already sharp nose. She may though wear the wide brim and fluffy trimmed hat, provided her figure is not short and stocky, and which is not apt to be the case. For the thin face a round effect in front apparently broadens the lines, which is a distinct advantage.

A pointed hat may for these reasons be worn by a round, full face, where the broad full front appears to a disadvantage.

The effect of a square jaw is lessened by the selection of a pointed and well outlined hat, but is exaggerated by anything like a flat or "mortar board" shape.

A very small crown is not as a rule becoming to a woman with a large, full face. Especially is this true of the sailor hat.

Probably upon no one thing does so much depend in the looks or selection of the hat as does the coiffure. It should, therefore, be studied from all points, with a view to becoming the face first, which done should form the basis upon which to select the hat.

The true value and effect of the hair with reference to the hat, may be had by trying the hat first over the well arranged and becoming coiffure and then over the hair combed straight back from the face and forehead. The difference in effect is marvelous.

When a hat comes well down over the brow in front, but up on the sides far enough to show the temples, the hair should be loosened at the sides to make a softer setting for the face. Older faces require more softening by the arrangement of the hair than younger ones.

Brims turned high at any place are never as becoming over hair combed plain as when combed light and fluffy.

When arranging the hair it may be well to know that it is rarely, if ever, the case when light hair is not more becoming when curled, while dark or black hair, being provided with its own natural luster, will permit of much less adornment in the way of curls or ornaments.

Black hair is also very beautiful when arranged in open braids, while light hair will rarely permit of being drawn into braids of any kind, to good effect.

Persons with long, thin faces should, when arranging the hair, as when selecting the hat, avoid all lines in the way of ringlets or long curls. They may, however, wear the hair knotted low in the back of the neck, to good effect.

To the oval face is given the privilege of wearing the long ringlets, should the styles permit, though with a careful avoidance to any semblance of small curls around the neck of short or stocky proportions.

One should always apply this rule in the selection of a hat; when not absolutely sure that a certain shape is becoming, it should be taken in a modified rather than an exaggerated form, and the effect will not be far from correct.

The subjects treated of in this series of lessons will be discussed under the various heads from time to time as may be deemed necessary, this being made imperative, due to the subjects being closely related.

Accessories and the Art of Dressing

There is perhaps no one thing so much sought after in this world today as dress, an innate desire for grace and beauty, born, bred and nurished by every woman to a greater or less degree. With all of these earnest desires, we regret to say there are but a comparative few who know exactly how to go about it to obtain these coveted effects.

Is it a lack of money that causes so many otherwise successful women to fail when it comes to the matter of dress? By no means, for are not some of our most tastefully dressed women to be found among the middle or poorer classes while some of their more wealthy sisters succeed only in making a spectacle of themselves for the vulgar and gaping public to gaze upon?

There remains then but the one solution to this problem, a deficiency or lack of taste or as some prefer to call it, a lack of knack in dressing.

With this lesson, as with each of the others, we shall endeavor to implant in the minds of our readers the seed which, through proper nourishment and care, shall bring forth its fruits to characterize the dress in the future. To accomplish this the subjects must be handled in a general, rather than in a specific way, as to try to teach the woman taste through the hat alone, is like trying to give a child an education by teaching it arithmetic only. To succeed with that study, the child must be given the various branches leading to it, and so it is with our work, the study of taste in dress must be made general if we would apply it with natural grace and precision to our construction of millinery.

The Effect of the Various Colors.

There are probably no rules more frequently violated than those governing the selection of colors with respect to the complexion. How often have we seen an already florid complexion made to look even livid by its close contact to a waist or color that should have been worn only by a person of fair skin and golden hair. There are many cases where a beautiful face has been made to look less comely by its close contact to ill-suited and offensive colors, while others in the same color have been made to look even radiant who would otherwise have been plain. Thus we see that colors should be selected with the idea of either heightening the luster or disguising the want of it and great care should be taken that such selections are properly made.

It is rarely the case where beauty is enhanced by the more brilliant of colors, such as bright red, green, yellow, purple or bright blue, and while perhaps in the latter case, the effect is not so pronounced even this should be selected with very great discretion. The effect of the softer shades such as light or soft blue, light green, pale red (pink) or violet is much more pleasing, giving as it does the idea of daintiness and a suggestion of modesty. To one whose perception of colors is not keen, we would suggest that their effect on the complexion be determined by taking pieces of material of the brighter colors and holding these close to the face, as with the brighter shades the effect is more pronounced and can be more easily determined. After the selection has been made the colors may then be toned down to the softer and lighter shades.

Generally speaking, colors should make a pleasing contrast to the complexion. For illustration, it would be the height of folly for a person of florid complexion to attempt to wear a bright red dress or hat, as to do so would only heighten the color of the face and thus make it the more conspicuous. On the other hand, a person of pale skin can stand a certain amount of color of the paler shades to good effect. Where the skin is delicate and pale without color, the pink shades increase the color and have a becoming effect, but if it be fair yet with a delicate coloring, the blues are then best affected. The extremely red or yellow complexion should not attempt to wear high colors, especially among these being red, yellow and lilac. A rich buff or certain shades of yellow or lemon look extremely well on brunettes, especially those of dark hair and eyes but of fair skin.

While black hair should be set off by scarlet, orange or white, light brown hair requires blue. Reddish hair may often be toned down with shades of brown though if it be of a gold-red, blue, purple, green or black would perhaps be the better. When the hair lacks a natural richness it may be livened up by a careful choice of colors. Lavender or heliotrope would be considered especially good for a person of light hair and eyes and of fair complexion.

It is always well to remember that a pale face should have its paleness corrected by a light though dainty choice of colors, but a sallow person will do well always to avoid rose pink or dead white as it has a tendency to emphasize its sallowness. A cranberry or flame red would undoubtedly on the contrary have the effect of making it look radiant. Black is becoming to most people though there are exceptions to the rule. This is true of all colors as there are no fixed rules governing the colors certain

people should wear, as what would look well with the complexion and eyes, the hair might alter. Due to this fact it is advisable that each should decide this for herself unless indeed she has no eye for colors, in which case she should consult a friend upon whose judgment she could rely.

After the selection has been made, this color should be adhered to to a greater or less degree in all manner of dress.

Elderly people should be extremely careful in their selection of colors as there is nothing that appears so pathetically fantastic as to see a woman of mature years decked out in a combination of gaudy colors. As the years pass the colors worn should be fewer and on the milder and less conspicuous order, as for instance, while the brighter shades of blue, green, red, etc., can be used by younger people, older ones are limited to a few possible shades such as brown, purple, green, gray and black. Browns should even be selected with great care as it is in many cases unbecoming to the dull shades of the hair. It is by far better for elderly people to give vent to their extravagant ideas and their desire for the ultra gorgeous by buying an extra fine grade of goods rather than indulging in a profusion of colors.

Colors and the Dress.

In selecting colors to be worn in dress one must not forget that the proportions of the figure are equally as much to be considered as those previously mentioned; what would look well on a tall slender figure would appear to a decided disadvantage on a short one. As for illustration, black has the tendency to make a stout person appear much smaller while white has exactly the opposite effect. Red has also the latter quality as do most other conspicuous shades. While stripes should under no consideration be worn by a tall, slender person, plaids or most other figures can be worn provided there is not too decided an up and down to it. A stout figure is apparently heightened with the use of stripes, while any semblance of a plaid has exactly the opposite result. The figure in the goods should also be small and show a decided tendency to the up and down. It may be readily seen that the same form of dress is not becoming to all figures. The fitting quality, as it were, does not rest, however, entirely with the color as very much depends upon the manner of making or style of the dress.

Difference in Figures.

While elegant simplicity should characterize every detail of the dress, there are various degrees of embellishment adaptable to different figures varying according to the proportions and grace of the wearer. With this, as with all other forms of dress, a garment that is rendered unbecoming to the wearer because of her figure can never be made to appear in good style no matter how imperative the laws of fashion may be. Any such garment will have the appearance of being out of all harmony with all such laws of style and fashion.

Superb figures are many times destroyed by an absurd arrangement in dress; beautiful faces made to look less comely by awkward head-dresses, and fine complexions ruined by an injudicious choice of colors.

Laws of fashion will oftentimes permit of a great many things seemingly out of harmony with the various rules and regulations of fashion, and, while it is permissible to follow these rules to a degree, it should be done under the strictest subjection to taste, that it be not carried to the extent of freakishness. Obedience should also be given to the fundamental principles governing our individual manner of dress, which close observation will do much toward teaching.

Who has not had her attention called to a certain style as being especially becoming to a person while another has appeared ridiculous in the same cut of garment. Originality is certainly desirable, yet it does not follow that observation is unnecessary or that a woman may not be benefited by applying its various laws to herself.

One of the rules of dress often seen and as often violated, is the wearing of ruffles by the short, stout person. This is true alike of both waist and skirt as both have the appearance of shortening and thus making the figure stouter. This is also true of flounces as all other forms of trimming with the tendency to run around the garment. What cannot be worn by the stout figure may by the taller one be worn to the very best advantage. The taller one is also able to carry very much more adornment in the way of jewelry, laces, etc., and still maintain her dignity and gracefulness.

To the petite woman is given the feeling that she can ever appear small and dainty but she must bear in mind that a great many of the rules governing the stout woman's dress must also apply to her, among these being the goring rather than too full skirts, and the absence of flounces, etc. From her also is withheld the flowing drapery which is worn by the taller figure to

such good effect. These draperies are not only becoming to the tall, slender person but might be considered a necessity in the times of tight sleeves. Tight sleeves without trimming are always becoming to the full form of medium height or below.

These two rules will be found to be ever applicable and safe to follow, first, that any cut or trimming with the tendency to cut across the figure should be avoided by the stout person but may be worn with safety by the tall and more majestic one; second, that stripes, trimmings or cuts running lengthwise are worn with safety by the stout figure but should be forever tabooed by the tall, slender one.

Much has already been said concerning the choice of garment to be worn by elderly people, we will therefore content ourselves by sounding but a word of warning. It does not follow that, because one sees a young, plump girl dressed in the decollete fashion consisting of short sleeves and low cut neck, an elderly person can reflect her image with anything like success and should she attempt to do so, she cannot expect to appear anything but ridiculous.

Economy and the Dress.

A thing that economy should teach a person, though unfortunately does not always do, is that where one has limited means on which to dress, the selection of the material and style should be with a view to being neat rather than elaborate. Mention has heretofore been made of this with regard to hats and the same rules should be as carefully applied to all details of dress. This is done not alone with the idea of economy but with the view to being well dressed. Three rules that will ever apply to the selection of dress are, first, invest always in one pattern of good goods rather than two patterns of an inferior quality; second, when the number of dresses is limited to only a few in a season, let them be of a color not to attract attention or appear conspicuous. How often one hears the remark about some certain red or purple dress, "I never see that woman but what she has on that dress." Third, that a dress or garment of any kind be made up in a style not to attract attention. For illustration, avoid putting white trimming on a dark blue dress, or red on a black one, except for children or misses. Trimmings would be in better taste if selected from a good grade of silk, velvet or braid that would match as nearly as possible the color of goods.

These same rules should be adhered to in accessories of all kinds. Avoid by all means cheap, trashy articles or material. Beware of the prevailing colors that are in today and out tomorrow and of ornaments or feathers that, while in style this season will taboo the hat or dress as a back number if worn next season. It is always safe to remember that the daintier the trimming the better the taste.

All rules given above should be especially followed by person of unsymmetrical or deformed figure or face, as to do otherwise tends only to emphasize or exaggerate the defect. One should also not select too pretty a garment of any kind even though blessed with an unlimited amount of money, as a pretty dress or hat or even jewelry will attract and thus call attention to the form and face where it would perhaps otherwise pass unnoticed.

We would also call to your attention the wearing of new and old or gorgeous and plain garments together. As for instance, how often do we see a rich and showy hat worn with a very cheap or old gown, or a gorgeous coat worn over a plain dress. These combinations often form the most trying contrasts and should be by all means avoided.

Collars.

Probably no one thing adds to or detracts from the looks of the face as does the collar with the possible exception of the hat. It has ever been an enigma why the short, fleshy person with short neck and broad face will persist in wearing the fluffy, billowy collar that completely hides the neck, creating the impression that the chin starts where the neck really ought to begin. It will also never cease to be a wonder why these same people will put around their neck a collar that is much too high and which causes them to look choked and stuffy as well as being exceedingly uncomfortable. A person with a double chin should, regardless of style, go the farthest way around the fluffy collar of chiffon or lace as well as all colored collars, unless it be of a decided stripe, the stripes as we already know having a tendency to apparently lengthen the proportions of the figure. Such ties as are worn by these persons should be on the narrow or string order, and rather than being tied in a bow should, regardless of fashion, be tied in a four-in-hand or with standing loop and long ends. This has the effect of bringing out the up and down lines of the face or, as it were, continuing the line of the nose to the extent of counteracting the unusual broad

lines of the face. The color of the tie also plays its part in changing the appearance of the chin and neck inasmuch as a light colored tie on a light waist is not marked enough to bring out the lines which are made possible with the black tie. When selecting a tie choose one that will form a decided line when tied. The foregoing being the rule with the stout person it is obvious that the slender person with the long neck has absolutely no business with the striped collar or the long string tie. She may, though, have her heart's desire of the fluffy, billowy collars, as these in appearance cut short the lines of the face.

Soft laces or ruchings around the neck or arms on a young person have the effect of softening the lines and giving a dainty finish to the skin.

The Hair.

Little has been said concerning the dressing of the hair but as so much in the looks of a hat depends upon this subject we shall herein lay down a few rules that in the majority of cases are safe to follow. The dressing of the hair should always be done with the idea of being becoming regardless of what the fashion may be. Never attempt to follow the fashion of the day unless such mode be particularly suited to one's individual style of beauty, as nothing is stylish if unbecoming. A very round face should avoid parting the hair in the middle, the hair kept well brushed back from the forehead and when possible it should be arranged on top of the head. A broad brow should also follow these rules especially keeping the hair well away from the temples. A low brow calls for a clean forehead but with a few wavy locks over the temple. A receding brow or forehead should be lessened by arranging the hair in a fluffy manner upon the forehead, while the high cheek bones are greatly modified by combing the hair over the temples. A small tapering chin should not be accentuated by further adding to the sides of the head the width of fluffy hair, while with a square cut jaw this is permissible. These are a few of the rules laid down; however, a little experience will teach one those best suited to her individual style.

Mourning.

It is very difficult to lay down rules to be adhered to in the matter of dress for mourning, as different authorities disagree on the conventional dress for this purpose. It is safe to say,

however, that a widow may with propriety do away with heavy mourning after the first six months, though most authorities agree that she should wear black trimmed with crape for the first year and black without crape for the first nine months of the second year and half mourning for the balance of the year. She may even begin during this period the wearing of a few colors such as lavender, gray, and white, or black and purple together. This is allowed that the change to the more conspicuous of colors may not be so pronounced at the beginning of the third year.

A mother wears crape for a child six months, black for three months and half mourning for the balance of the first year. The same is worn when mourning for the parent, however, the time is often extended according to the desires. A sister mourning for a sister or brother usually wears crape for three months, black for two months and half mourning for one month.

No jewelry should be worn when in black unless it is a diamond engagement ring, a wedding ring or mourning jewelry such as a watch or jets of some kind.

Street suits should, during mourning, be made simple with little or no trimming.

Blending of Colors

In treating of this subject, the writer will endeavor to teach the woman the blending of colors with reference to the matter of dress generally. In dress it is nothing out of the ordinary to see colors employed together entirely out of harmony with themselves as well as with their wearer. Nothing bespeaks of poor and vulgar taste as does this innate love for show and attraction, and yet the most richly dressed people, with unlimited means at their command, are often decked out in a miniature riot of colors apparently wholly ignorant of the attraction or sensation they are creating. Thus it is seen that the rich as well as the poor, and the young, as well as the old, are often decked out in this most unbecoming fashion, as mothers, ignorant of the laws of dress for themselves, are often found dressing their children up in the dowdiest of fashion.

Simplicity and Harmony.

Simplicity and harmony should characterize every woman's dress, as extremes are always in execrable taste and should by all means be avoided.

It is not alone with hats we would impress upon you the necessity of careful and rational choosing of colors, as the effect of a becoming hat is entirely lost amid a chaotic group of inharmonious colors.

Every color to be used with the dress in any manner, should go through, as it were, a period of probation before being selected. The wearer should first consider whether or not it be becoming to her complexion, hair and eyes; what, if any, would be the effect of the color or combination of colors upon her figure; and lastly if it would perfectly harmonize with other garments she might have occasion to wear.

It is not necessary that it prove itself unqualified in each of these particulars; one alone being a just reason why the color should not be considered, but should be at once and for all times rejected.

An universal failing among women has ever been to consider only the beauty or ugliness of a garment as it appeared in itself, wholly forgetful that while a certain article may cause one person to appear as a queen, it may cause another to appear ridiculous, if not even ludicrous. This, however, does not deter them oftentimes from obtaining one such garment, simply because it had looked well upon another, even though to don it may be at the sacrifice of all originality and personal beauty.

Could the one thought be impressed upon the minds of our readers and they in turn be persuaded to act upon it, this subject alone might well be considered to be worth all our efforts. This thought, that a garment may be ever so rich and fashionable in its make up; its quality ever so fine, and its combination of colors ever so harmonious in themselves, but if it be unbecoming to the complexion and figure of the wearer, its impression upon an observer is unfavorable and oftentimes to the extent of being painful. The garment may, on the other hand, become the complexion, as do the various trimmings used in its makeup, still, if the colors are inharmonious among themselves, the impression made is again unfavorable. The effect of this unfavorable impression is difficult to understand by even our friends but it may be easily explained in this way: Nature never intended us to look upon inharmonious groups of colors, else why would her combinations all be in such perfect harmony? Note with what precision the rainbow and the flowers pass from one

color to another. From these examples are we not free to conclude that the nature beauty instinct within us rebels against such wholesale transgression of her laws?

A One Color Foundation.

A very safe way, and one not likely to meet with discordant effect in the harmonizing of colors with reference to dress, is to select a certain color that meets with all of the requirements, including the complexion, eyes, etc., and with this color make a foundation upon which all future selections are to be made. One will be surprised at the comparatively short time before this color will permeate every feature of the dress thus doing away with the possibility of inharmonious effects between one garment and another. To illustrate: In the summer a person being of fair complexion obtains a number of light waists with a touch of blue running through them in either the figure or trimming. The neck wear is bought or made with the idea of harmonizing with these waists. Now the woman goes to the store and knowing that a rich lavender looks well with a light complexion, and it being the prevailing shade of the season, she obtains a suit of that color, and with what result? She finds upon returning to her home that not one of those waists or collars will look well with the suit, and that she must either wear that combination of colors or invest in a new supply of waists and neck wear.

Even with a foundation to work upon, one must exercise extreme care as two colors may perfectly harmonize with another and still not harmonize with each other, as for illustration: light blue perfectly harmonizes with gold, as does gold with purple, still the blue and purple are odious when placed together. It should also be remembered that a certain shade may be out of harmony with a color while another shade of the same color may harmonize with it though perhaps imperfectly. We would also have you bear in mind that because several shades or colors perfectly harmonize, it does not necessarily follow that all of those shades may be worn at the same time with good taste and effect, as too many or a profusion of colors, becomes glaring to the eye and overreaches all bounds of simplicity and neatness.

Another rule that should be observed in the selection or trimming of a dress or hat, is not to associate different hues of the same color; as for illustration, blue-green and yellow-green, or purple and orange-brown, as these are as a rule much more trying to the eye than inharmonious opposites. In order to avoid this, care must be taken in selecting materials that they be all of

the same shade or on the same order of color, as to deviate from this is like tying a salmon colored ribbon around a bunch of red poppies and expecting them to harmonize.

Neatness and simple elegance should be our motto in every manner of dress, as a promiscuous use of colors is an outrage to modesty and grace and should therefore be avoided.

Colors by Different Lights.

Another subject of importance and one especially to be observed in the buying of materials of any kind, is the effect of the light upon the different colors; as, for instance, shades that appear to be in perfect harmony with each other by the light of day, are sometimes rendered decidedly disagreeable by the gas or artificial light, and vice versa. The effect of the light upon different shades also makes it impossible for a person to match colors in the evening though they be of the same material, as the light striking the goods at a different angle, be it ever so small, renders the shades difficult to determine.

The different lights have also much to do with the brilliancy and lustre of goods, as where some lose their brilliancy by the gas, others are rendered more brilliant by this artificial light. It is, therefore, obvious that it is neither wise nor safe to trust to the evening light for the matching or harmonizing of colors, and for the same reason it is unwise to select or decide on a piece of material to be used exclusively for evening wear without first seeing it by the evening light.

Before the woman attempts to use any original ideas in the construction of a hat or dress, a thorough study and mastery of the art of blending colors is advised, as to do otherwise, is both unwise and unsafe.

A few rules are given below which will be of use to the woman in pursuing her work.

Colors that Harmonize.

Blue and orange harmonize.
Light-blue and chocolate harmonize.
Chocolate and pea-green harmonize.
Blue and green harmonize.
Green and yellow harmonize.
Yellow and black harmonize.
Yellow and red harmonize.
Deep red and gray harmonize.
Deep blue and golden brown harmonize.

Crimson and drab harmonize.
Crimson and orange harmonize.
Scarlet and blue harmonize.
Lilac and scarlet harmonize.
Buff and claret harmonize.
Deep-blue and maroon harmonize.
Slate-color and scarlet harmonize.
Red and white harmonize.
Gray and red harmonize.
Yellow and violet harmonize.
Pale-green and violet harmonize.
Warm-green and maroon harmonize.
Black and scarlet harmonize.
Drab and blue harmonize.
Blue and white harmonize.
Gray and blue harmonize.
Orange and brown harmonize.
Black and warm-green harmonize.
Pink and deep blue harmonize.
Black and warm brown harmonize.
Salmon-color and blue harmonize.
Blue and maize harmonize.
Blue and black harmonize.
Purple and salmon harmonize.
Pink and blue a poor harmony.
Crimson and white harmonize.
Black and orange harmonize.
Pink and white harmonize.
Scarlet and white harmonize.
Crimson and lilac harmonize.
Black and white harmonize.
Scarlet and orange harmonize.
Blue and straw-color harmonize.
Crimson and purple harmonize.
Heliotrope and green harmonize.
Yellow and purple harmonize.
Brown and white harmonize.
Blue and brown harmonize.
Green and scarlet harmonize.
Maize and crimson harmonize.
Maize and purple harmonize.
Purple and orange harmonize.
Yellow and brown harmonize.
Purple and lemon harmonize.
Purple and buff harmonize.

Combinations of Color That Harmonize.

Blue, black and orange harmonize.
Green, orange and red harmonize.
Orange, green and blue harmonize.
Scarlet, purple and orange harmonize.

Scarlet, blue and orange harmonize.
White, scarlet and blue harmonize.
Green, scarlet and blue harmonize.
Scarlet, purple and white harmonize.
Yellow, lilac and white harmonize.
Yellow, lilac, scarlet and white harmonize.
Yellow, blue and scarlet harmonize.
Blue, gray and scarlet harmonize.
Yellow, blue, black and scarlet harmonize.
Brown, green and yellow harmonize.
Green, scarlet and white harmonize.
White, scarlet and yellow harmonize.
Yellow, black and scarlet harmonize.
Red, gold and black harmonize.
Blue, brown and gold harmonize.
Blue, brown and crimson harmonize.
Purple, scarlet and blue harmonize.
Black, yellow, scarlet and purple harmonize.
Purple, yellow and scarlet harmonize.
Crimson, gold and brown harmonize.
Crimson, lilac and gold harmonize.
Lilac, scarlet and white harmonize.
Lilac, scarlet and black harmonize.
Black, buff and salmon harmonize.
Lilac, crimson and orange harmonize.
Black, white and crimson harmonize.
Black, white and yellow harmonize.
Blue, black, scarlet and orange harmonize.
Black, drab and salmon harmonize.
Black, buff and purple harmonize.
Blue, scarlet, green and white harmonize.
Purple, scarlet, green, yellow harmonize.
Purple, salmon, white harmonize.
Buff, salmon and green harmonize.
Lilac, salmon and buff harmonize.
Pink, green and lilac harmonize.
Scarlet, purple, orange and green harmonize.
Purple, scarlet, yellow and blue harmonize.
Purple, salmon, yellow and white harmonize.
Buff, scarlet and green harmonize.
Gold, green and heliotrope harmonize.

Further consideration will be given to colors with reference to the complexion. See Art of Dressing Well.

Making the Hat

The re-making and re-trimming of a hat is in itself a very interesting subject and requires not so much a technical knowledge of millinery, as a natural or acquired taste and the ability to apply the same in the remodeling or construction of the hat.

As has been said, a well fitting and becoming hat is the most essential point in the construction of millinery, as the trimming loses entirely its effect if placed upon a hat unbecoming to the wearer. It should, therefore, be remembered that the frame itself is what gives to the hat its graceful lines, form and style, and without these fundamental lines to build upon, the trimming can never be placed with the effect of being becoming or nobby.

It is a mistake to feel that the hat can be put together in a slip-shod way with the idea of utilizing the trimming to cover up such defects as may be made in the construction of the foundation. The folly of this lies in the fact that invariably when this is made necessary, the trimming is brought from its natural or graceful lines into sharp angles or fantastic shapes, making it obvious to the observer that there is either a defect in the hat or in the trimming itself.

There are times, however, in the making over of a hat, when one runs short of foundation material; the plan best to follow in a case of this kind is to study the current styles and thus ascertain where the trimmings are most popularly placed for the season, taking care that such style is becoming to the wearer. In this way it is made possible for the shortage to come in a place thus readily covered without losing its effect or gracefulness. This subject will be further discussed under the head of Trimming The Hat.

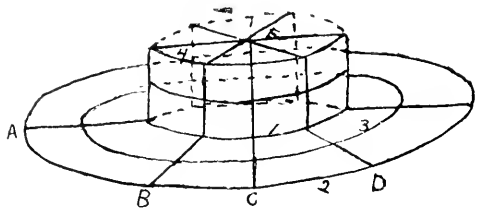
Making the Wire Frame.

There was a time in the millinery business when the trimmer was expected to construct as well as trim each individual frame, they being held, when sold at all, at exorbitant prices and at that only the most common ones being obtainable. That time has passed, as they can now be purchased in any desirable shape at but little in advance of the price of making and this with a vast saving of time and patience.

It is necessary, however, that the woman be familiar with at least the making of the most common frame or what is known as the flat frame, in order that she may alter or repair a hat in an intelligent manner.

To begin with, the frame is started with what is known as the headwire which is the wire placed at the base of the crown. This wire is cut 22 in. long, lapped and joined in a circle meas-

uring 18 in. then fastened by wrapping around each other or with what is called a tie-wire, No. 1. A wire is then cut 54 in. in length, lapped and joined in a 48-in. circle, this to be used for the edge of the brim, No. 2. Lap a piece of wire 29 ins. long until it measures 23 ins. and thus securely fasten. This is what is termed a brace wire, No. 3. After this another wire is cut 22 ins. long, lapped past and fastened in an 18-in. circle, to be used for the top of the crown, No. 4. Now cut four pieces of wire each 22 ins. long as A, B, C, D. These are known as divisional wires. These four wires are joined exactly in the middle by wrapping one of the wires entirely around the other three at a point E. They are then spread an equal distance apart. Three inches is then measured on each of these wires from the point E, when they are each wrapped around wire No. 4. Measure two inches down for the height of the crown and wrap around the head-wire or No. 1, and then bend out for the brim. Measure two and one-half inches on wire A as well as all corresponding wires and wrap around wire 3. Another two inches is measured on these wires when they are then wrapped around the edge wire or No. 2. These connections are made more secure by using a pair of nippers. Care should be taken that the wires A, B, C and D, are kept an equal distance apart and that the places of lapping wires 1, 2, 3, and 4, be in the back of the hat. Should the frame be unusually large or seem weak, another brace wire may be used to hold it in shape. This frame has what is known as the 18-in. crown, an ordinary size and one adaptable to the fitting of most heads. Should a larger crown be desired it is well to make an extra and larger one in the same manner as described above and fasten it securely to the frame over the inner crown, as to use the larger one alone would allow the hat to extend too far over the head.



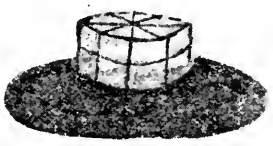
After the frame is completed and before covering, it should be placed upon the head and the wires adjusted that it may feel and set comfortably in place.

After a careful study or a little experience with the above directions, it will be found to be an easy matter to adjust or

make any shape according to the prevailing styles or individual taste of the wearer.

To Make a Buckram Frame.

The possibilities of the buckram frames for the home milliner are perhaps more limited than with the wire frames, unless the wire be used for a foundation over which the buckram is placed. This is done by laying the wire frame flat down upon a piece of buckram and the latter cut the exact size of the frame



This, of course, narrows the edge and the crown opening. Should there be a turned up edge or other feature requiring the narrowing of the buckram, this effect is accomplished by cutting or slitting the edge and allowing it to pass by after which it is basted into shape. and causes it to turn up into the desired shape. Should, on the contrary the desire be to widen the frame, this is done by cutting out a V-shaped piece and stretching it over the frame. The buckram should be well basted to the wire if the best results are to be had.

For the crown, a piece of buckram is cut about an eighth of an inch higher than the wire crown and an inch longer. This is passed around the crown and fastened in the back. The top is then cut to exactly fit the opening in this piece and is then sewed into place by using what is commonly known as the base-ball stitch. This foundation, as well as the following, is used principally for the velvet hat, and may be of a finer wire than that used for the chiffon or lighter weight hat, the wires being its only support, while this has the additional support of the buckram.

To make a flat buckram shape without the wire frame, the brim is cut from a whole piece of buckram any size desired, after which a crown is cut from the buckram, one inch wider and one inch longer than the desired size. This piece is sewed together after passing by the one inch in length. The opening is then made in the brim to match the crown. The spare inch in the width of the crown is then slit and passed from the top of the brim into the opening. By means of the incisions or splits in the base of the crown the same is allowed to spread and may then be basted to the brim from the under side, thus finishing the crown opening.

For the top of the crown, a round or oblong piece of buckram is cut, according to the shape desired, and being about one-half inch larger than the opening. The exact size of the opening may be obtained by turning the crown over and tracing the buckram with a pencil on the inner side of the crown. After slits have been made in this extra half inch to within a sixteenth of an inch from the pencil mark, the top is creased to the exact size of the opening or on the pencil mark. The turned down edge containing the slits is then placed in the top of the crown and the same basted to the sides from the outside. This extra staying in the top of the crown helps to keep its shape and takes the place of a wire.

These foundations are, of course, wired around the edge when they may then be bent into almost any graceful shape or style.

Should the buckram fail to stretch the required amount after the incisions are made, such parts may be dampened a very little when it may be readily brought to the required shape.

With this as with all others, the frame should be made to set comfortably upon the head. To do this it may be found necessary to wire it around the lower edge of the crown and by means of this adjust the crown to the head.

The spring, summer and autumn seasons might be considered the most economical for the home milliner, permitting, as they do, of a great many combinations of straw, taffeta and chiffon or other soft materials which may be worked up very nicely and economically together.

The combination of the straw brim with a crown of finely pleated or shirred chiffon or a taffeta brim with a straw crown, are very good as well as practical examples of this.

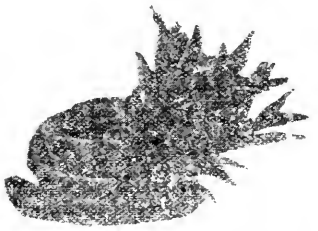
Very practical and pretty crowns may be made of milliner's net, arranged into different soft shapes and covered with chiffon or other soft materials. To do this, take a large square of net, with rounded corners, and pleat this edge into the crown opening of the brim. If a Tam-O-Shanter is desired it should be left flat, while for a standing crown, it should be wired with four small brace wires, placed in the front, sides and back to hold it in position. They should not be made to stand too stiff else they will lose much of

their graceful effect. The stiffer or better the crape net the less wiring will be required for the various crowns and shapes.

To prepare a hat for a chiffon, lace or all taffeta covering, may be done by dampening a piece of net and laying upon this the wire frame to be covered. The moisture in the net will admit of its being stretched into most any desirable shape by simply pulling it hard toward the bias. While this is being done, it should be carefully and evenly pinned to the frame, after which it can be readily sewed and then covered with the material to be used for the outside. The net in the brim may be made firmer by using a hot iron in drying. The crown can be made according to previous descriptions or as later described.

The Semi-Tailored Hat.

What might be considered the most practical as well as the most economical hat in the line of millinery is what is known as the semi-tailored hat. There appear to be as many diverse ways of constructing this little hat as there are fair ones to wear it, as it is, generally speaking, a favorite, and each creation seemingly vies with the one before it for practicability and gracefulness.



These hats are made from materials varying in price and texture and may be made over any desired shape or foundation according to the taste of the individual. The cloth, velvet, silk or other material used in the construction of this hat is usually cut with the idea of draping rather than closely covering the frame and is, therefore, cut into different shapes according to the amount of material on hand. The regulation pattern, when new material is being used is usually round, this being the shape most convenient to use. These are known to the milliner as "plateaux." Of course this material makes a covering for the entire upper brim and crown with the possible exception of a velvet piping or finishing around the edge of the brim, while the lower brim may be finished smoothly with taffeta or other desired material.

In draping this hat, great care should be taken that the material falls gracefully around the crown and that the folds lay natural rather than pulling from one fold into another.

To Raise or Lower the Crown.

It becomes necessary many times in the handling of millinery to alter the hats on hand and which are left from the previous season, to the prevailing style of the season at hand. A large expense is saved in this way, as often times the raising of a crown or the widening of a brim or vice versa may be the means of saving an expensive braid or shape. This is not difficult to do and may be done by a little careful study.

To raise a crown, cut around the sides within an inch or so from the top, then cut a piece of buckram about an inch wider than the amount necessary for the required width and long enough to fit within the crown; sew this with long stitches on the inside of the top and lower pieces of the crown and then cover the exposed piece of buckram with a bias fold of velvet or silk.

To lower a crown, go about it in much the same way, only after removing the top portion of the crown, cut off the required amount from the part of the crown left on the hat and then place the upper over the lower portion and in this manner sew together.

To widen a brim, cut a fitted piece from a flat piece of buckram, and sew this to the outer edge of the brim, after which it is wired and faced back on the upper and lower sides with a piece of satin or other material. This facing is cut on the bias and in one piece wide enough to come over the edge onto both the upper and lower sides, where the edges are thus turned under and blind stitched to the hat covering.

Of course, where the hat is not covered and the foundation alone is being altered, the entire hat may be covered as though the brim were in one piece, but where the hat is covered and then the extra width desired, the facing is necessary, as to take the hat apart is difficult and is unnecessary work, as a well put on facing makes a decidedly pretty finish to the hat.

To narrow a brim it is, as a rule, sufficient to cut off the required amount, wire and bind or pipe the edge with velvet, silk of other material.

If a wire frame, the outside wire may be removed and the brace wires fastened to the first wire back from the edge.

A little practice will make it possible for one to make desired changes with but very little if any cost.

Preparing the Hat for Trimming

In preparing the hat for trimming, we have first to consider the covering of the foundations as described in the foregoing lessons, as well as various others, one might have occasion to use in their business career.

To begin with, if the foundation desired to be covered is an old one, it should be well looked over and the necessary repairs made before attempting to use it; as for instance, a wire frame with joints fastened with tie-wire instead of being wrapped around, invariably needs repairs at the end of the first season and before being used a second season. This must be done thoroughly with the use of more wire and a pair of nippers, that the frame may be prepared to hold its shape throughout the following season.

Then too the buckram frame has its need for repairs, as oftentimes the brim loses its stiffness or the crown becomes bent or pushed in at the top, in which case it should be blocked and pressed as described in lesson nine. Stiffness may be given to the buckram by laying a wet cloth over the crown and pressing this until dry. The cloth should be used, as the dressing sticks to the iron when hot. The brim is pressed in the same way with the exception of being laid upon a flat surface in place of the block. After this is done, should the brim be still inclined to droop, it may be wired once or twice according to the shape and condition of the frame. Cotton wire may be used for this purpose, being entirely concealed by the material used for covering the hat. Forks may also be used in holding the buckram brim in place.

Strengthening the Crown and Brim.

It is very difficult to clean any of the finer straws such as the Leghorn, chip or Milan without getting them in a measure out of shape. This is much easier to avoid than to rectify. It is, therefore, wise to use every precaution in cleaning these braids not to get them too wet, and, during the process of cleaning, to handle them as little as possible.

The crown is the most difficult part to deal with during the cleaning process, but being the most essential part, it is well to know how to restore it to its original form.

The hat necessarily loses its former head-lines upon being wet and if new ones are not formed the necessity for holding and pulling it in order to keep it on the head will soon get it out of all possible shape.

Set the hat upon the head and if it does not set firm or seems "wabbly" it should be strengthened by a narrow band of capenet, wired on each side and placed within the crown. This is essentially the same as the bandeau used for this purpose. Another way is to sew two rows of wide ribbon brace-wire on the outside of the crown from a half to an inch apart and cover this with a bias fold of soft material or one of the many other ways to finish the crown.

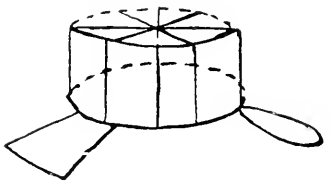
A poor crown caused from hatpins may be strengthened in the former way, except that the band of capenet should be the height of the crown. It is then wired and fastened securely within. If this is secured both at the top and bottom, the straw may be cut from around the sides of the crown, that the material used for finishing may be made to fit closer.

The brim, as a rule, needs some attention, usually in the way of wiring. This may be done by sewing one strong wire to the lower, and to within about an inch of the outside edge of the brim; or two small wires may be used, sewing one on the under side and the other about a half inch nearer the crown and on the upper side of the brim. When the two wires are used they are usually put nearer the edge and then covered with a binding of light weight material or with a soft quilling made of a bias piece of net or soft goods put on in the shape of a puffing. Too heavy material should not be used on the edge as the stiffness in the hat will not hold the weight and keep its shape.

When not covered, silk wire, the color of the hat, is used and should be carefully sewed by means of long loose stitches, caught to the under side of the wire and then into the hat. The joining is made in the back by passing the wire by about an inch and fastening.

Forks.

Forks are also used to hold the soft braids in shape as well as being a convenient means by which to alter such shape. These are made of fine, silk ribbon wire, extending out from the base of the crown and on the under side of the brim to from four to six inches, according to the size of the hat, usually being allowed to come to within about two inches of the outside edge. The



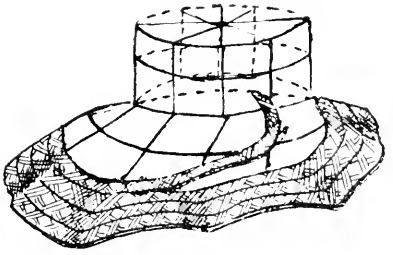
wire is then bent in a small half circle and brought back to the crown and fastened. These wires are invisibly caught to the hat by means of a fine thread.

After the hat is successfully cleaned, pressed and wired, it is laid aside and the preparing of the trimming begun.

Sewing the Straw Braid.

In selecting the straw braid to be used, it should be done with the idea of economy, not in price, but in the value of the braid. A cheap braid is one of the most expensive of articles, as the dyes used are of an inferior quality thus causing it to fade under the first rays of the sun. A cheap braid is also brittle and breaks badly in handling, making it unfit to be used a second time. On the other hand, a soft braid may be used and sewed over a number of seasons before needing even to be colored.

After the frame has been securely fastened, it should be covered over with Brussels-net, tulle, mull, or other fine, cheap material to conceal the wires. This is done by sewing the material first to the outside or brim wire and then drawing it back to the crown, thence up and to the center of the crown where it is gathered. Should the braid be heavy, it is not considered necessary that the frame be covered in this manner as each strip of braid can be sewed onto the preceding one, thus holding it firm and secure. If the material being used is of the finer order such as chiffon, tulle, etc., the inner covering should then be put on full and even that the wires be entirely concealed.

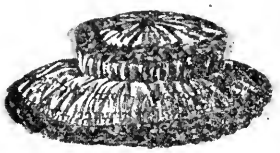


If one has a plenty of the braid, she may begin by using this to bind the edge wire, but if not, start at the back of wire A, letting the braid extend out over the edge of the wire about one eighth of an inch and thus sew it around and around in such a way as to have each border of straw slightly overlap the preceding one. This is continued until the entire upper part of the hat is complete, after which in the same manner the lower part of the brim is made. The straw need not be cut in making the entire upper part of the hat, cutting only when starting onto the lower side. In the center of the crown the edge of the braid is gathered and drawn into shape.

Should the braid run short in making the hat, it is perhaps better to cover the upper part of the brim and crown with the braid, finishing the lower side with chiffon or other soft material, with the possible exception of one row of the braid placed on the extreme outer edge to finish it. The braid could also in this case be sewed to the upper and lower brims and to the top of the crown, leaving the sides to be finished with a bias fold of velvet.

Covering the Frame With Soft Material.

To cover the wire frame with soft material, it should be first covered with mull or net of some kind as stated above, over which the outer material is then placed. Should one desire tucks or narrow ruffles, they should be placed in the material before applying to the hat. Four or five narrow ruffles make a very pretty edge to an all chiffon hat. If these are used, they should be placed close to the edge, the gathering of which forms the fullness necessary for the covering. The wrong side of the material is then sewed to the under side of the brim about one-fourth of an inch from the edge and then brought up over the brim and sewed to the headwire. The gathers should be brought back smooth and even to the crown. A group of three or four narrow ruffles makes a very pretty finish to the outside edge of the crown and especially where the same is used on the edge of the brim. The under side of the brim is then finished with another narrow double ruffle placed in the edge of the material and sewed on the wrong side to the under side of the brim. This is then turned and brought back and sewed to the headwire. The narrow ruffle on the edge of the facing should cover the seam made where the facing is sewed on and should extend out to the edge wire.



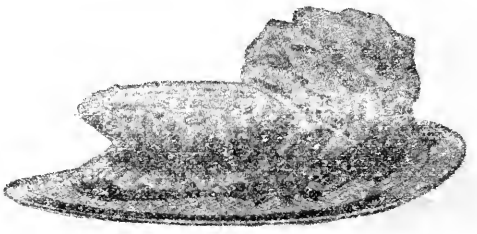
To Cover the Buckram Hat.

The material for covering the upper brim to the buckram frame is cut in a circle to fit the hat, allowing a half inch at the outer edge to turn over the edge wire. Cut out the crown circle, after allowing an inch for slashing in the fitting. The piece should be basted or pinned tightly to the frame as the goods

will stretch badly in the handling. The inch allowed at the crown opening is then slashed and turned up and sewed with long stitches against the crown. Great care should be taken when cutting these slits that they are not made too deep.

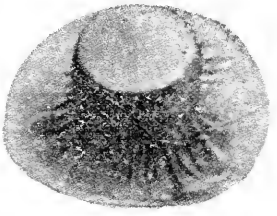
The covering for the crown is made by cutting a round piece of goods a half inch larger than the top of the crown. This is pinned to the top with millinery pins, after which it is sewed with long stitches down to the side. The sides of the crown are finished with a bias band of the goods, turned in at the edges, and caught down with the blind stitch at intervals of about three inches. This fold finishes the slit edges made by the upper part of the brim as well as the edge folded down from the top of the crown.

The lower brim or facing may be made either fitted or bias according to the amount of material to be used. If the former, it should be made as with the upper brim, to exactly fit the foundation, allowing the extra inch at the crown opening for the slitting and turning up. This facing is laid on the lower part of the brim and pinned carefully at the front, back and sides. The outside is then turned in a trifle on the inside of the edge and basted. It is then blind stitched around the edge with loose stitches. The crown opening is then slit, fitted and turned up on the inside and basted. The bias fold around the crown may be left until the last when it will also make a covering for these bastings. If the material to be used makes it necessary to have the bias facing, it should be cut wide enough to turn in at the edge and crown and should be on the true bias. To face a hat in this manner is very difficult and must be done accurately in order to look well. Begin by laying the facing on the foundation and pinning near the crown in the front, back and sides, after which the outside edge of the goods is turned in a little back from the edge and pinned lightly around. Snip this edge carefully if necessary in order to make it fit smooth around the brim. Great care should be taken not to cut in too deep when snipping these edges. It should afterwards be basted well before attempting to slip-stitch or blind stitch it down. The stitches must be long and loose that they may not draw or give it a puckered effect. The snipped edge is then turned in or fitted into the crown and basted. Last of all the seam is finished in the back with invisible stitches.



The velvet, as well as other styles of hats is often finished around the edge with a bias piece. This is done by turning in the edges and blind or loose stitching them down on the upper and lower sides with long, loose stitches.

To cover the upper brim of a hat with taffeta is shown in the figure. The silk is cut on the bias and sewed about an eighth of an inch from the outer edge of the brim on the lower side. In order that it may exactly fit and be kept well in place, it should be pinned lightly around the edge and allowed to join either in the back or where the trimming will cover. The stitches used in sewing this need be only short enough to hold the silk smoothly when turned and put into place. The silk is then drawn back over the top of the brim and pinned into shape around the base of the crown. It should be made to look perfectly straight and the gathers made smooth and even. Should the original foundation of the hat be of straw, the under sides of the brim may be left natural, or there may be a natural straw band left on the upper and lower sides of the brim, and the balance faced with silk.



Bandeaus.

The bandeau has become quite a necessary adjunct to a well-regulated hat. There would essentially be but one use for the bandeau, that of strengthening the crown, if crowns were depended upon entirely for the fit or set of the hat. So long, however, as the crowns are small or the hats require a tilt, there will be a need for them.

They are used in hats for various purposes; to give the hat a graceful tilt; to aid in the fitting of the crown; to support a weak crown, and give a firm foundation through which to pin.

When used for the latter purpose, they are usually made of a straight piece of buckram or capenet, varying in width from an inch to the height of the crown, and in length sufficient to fit within the crown.

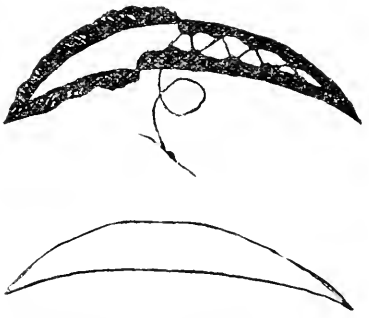
Bandeaus used for other purposes vary in width, length and shape according to the requirements of the wearer. The regulation shape is rounding on both edges, or with one straight and one rounded edge, meeting at the ends in a point.

When it is desired that the hat be given a tilt or raised from the head, the long edge of the bandeau should be sewed into the edge of the crown, but where the bandeau is to be used to make a better fitting crown, the short edge is sewed in, thus allowing the longer edge to form the headline. These are more generally used in small crowned hats.

It would be impossible for us to make set rules for each individual to follow with respect to bandeaus, as they vary in size and shape according to the hat and to the style of the wearer. In view of this fact, it is advisable for the individual to cut out a number of different shapes, pinning each into the hat until a satisfactory one is found. This is done in all of the larger millinery stores, they keeping a number on hand of different widths and shapes. When trying these bandeaus they should be pinned firmly into the inner edge of the crown with millinery pins before attempting to fit the head.

Covering the Bandeau.

After a bandeau is procured that answers the requirements, you proceed to wire and cover it. Sew a cotton wire around the edge by means of the long overcasting stitch, passing the wire by and fastening on the side that sews to the hat. To cover it, which is usually done with velvet, lay it down on a piece of material and cut around it, allowing an inch with which to turn over the edge. Baste and sew this at the same time by catching first into one edge and then across into the other. Of course, this is done on the wrong side which is afterwards finished with a piece of material, cut the shape of the bandeau turned in and hemmed down onto the back or wrong side of the bandeau, within about a half inch from the outside edge.



If the bandeau is not too wide the crown lining may be brought down and made to finish the back.

Preparing and Selecting the Trimming

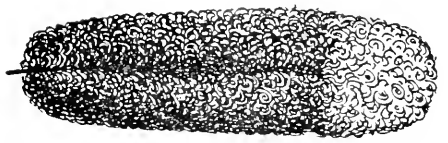
Were it possible to lay down certain rules governing the selection of trimming to be worn by people of various ages and styles, it would be well worth the effort as there is probably no one thing so frequently violated as good taste along this line. This being impossible, the next best plan is for each individual to become familiar with the material best suited to her age and style and thus lay down her own rules to be carefully and faithfully followed.

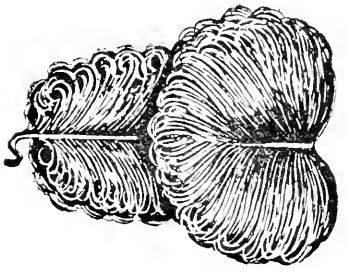
It is always essential before selecting the trimming, as well as the hat, to study carefully the current styles, as millinery goods are ever changing and judgment demands that the styles be observed and followed as much as practical. There are times, however, when it is an unwise thing to attempt to follow what is erroneously termed good style, as some seasons are given up almost entirely to fads, which to follow requires an endless expenditure of money. It is by far wiser to put the same amount of money into a good piece of velvet, ribbon or plume than to attempt to follow Dame Fashion in her extravagant race after fads. One should always bear in mind that the neatest dresser is the one who makes it a rule to scrupulously avoid all fads and trashy articles, saving the equivalent to invest in the best of materials when buying.

Plumes and Feathers.

Feathers being among the expensive articles in the millinery line, it is well to know how to tell a good plume from an inferior one. A plume that will give good returns for the money has a heavy, even top with a long wide fiber of even length. The best of these are taken from the male bird and are arranged into what is known as the "French topped plume." The fibers should be of equal thickness the entire length and the plume be well stayed with the wire at the base. The quill on the under side runs the entire length rather than being in short pieces.

For those who may not know, it is well to state that there is no plume that comes without two or more quills being sewed together, as it is thus in single quills, they are plucked from the bird, the difference being in the length of these quills and in the number necessary to get the required weight, the cheaper ones being known as the pieced feather, due to the number of short pieces required to give to them sufficient weight. It is for this reason one is often told that all plumes come pieced, and this is, as you see, in a measure true, but this does not necessarily mean





a combination of small pieces.

A cheap plume can be recognized from the thin, tapering top and the narrow, thin fiber. This plume is also curled high so as to deceive the buyer as to the weight. It is much more economical to have one good full plume than three small ones, as a good one will last a number of seasons with careful wear and still look well while the cheaper ones are apt to lose their curl after the first few times wearing.

While plumes may at the time of buying seem a trifle expensive, they may on the other hand be looked upon as perhaps the most economical trimming in which to invest, as there is nothing that requires so little accompanying trimming, that stays in style or that has the wearing quality, as does the good plume.

Wiring the Plume.

When a plume is to be used on a hat for high or standing trimming, it should be wired that it may stand the force of the wind without breaking. To do this, a piece of fine, silk ribbon wire is fastened to the wire at the base of the plume, after which it is allowed to follow the quill on the under side to within two or three inches of the tip. This wiring is done by passing the thread around rather than through the quill so as to avoid breaking it, then bending it to the exact sweep of the plume. The wire at the base should be well secured before sewing to the hat. It is best to wrap the wire around the finger and in this shape sew to the hat thus preventing it from turning after being sewed.

Other Feathers.

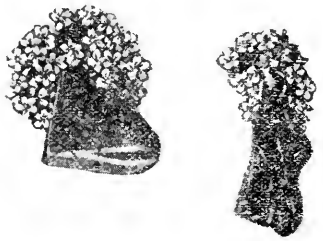
There is a vast difference in the buying of what is known as the coque feathers and the wing. A good feather has a wire at the base and also one running to each small group of feathers throughout the entire bunch, thus securing them against the wind. A cheap one is wired at the base, to provide something through which to sew, but the small feathers are merely pasted onto a wired piece of buckram or paper.

A wing or breast oftentimes after a season's wear, seems frail and unfit to be used a second time; these may be made to look like new by sewing onto the back a fan shaped or fitted piece of buckram and onto this attaching the loose feathers. This piece of buckram is set against the crown or backed up by other materials when trimming.

Flowers.

Flowers are usually bought with the idea of wearing but the one season. It is best, however, to invest in at least a good quality, as oftentimes one finds it convenient to mix in a few of the left overs here and there when trimming the next season's hat.

There seems to be an erroneous idea concerning the value and durability of flowers, it being to the effect that they, to be good, must be of silk or velvet or a combination of the two. Nothing is farther from the truth, as some of the most expensive, imported flowers are made of muslin. It is equally true that some of the highest priced, imported flowers fade when exposed to the sun quite as readily as many of the cheaper ones.



There are seasons when the spring and summer months, reluctant to go, leave behind them a vistage of their loveliness in the form of the buds and flowers. There seems ever to be that wholesome and refreshing look about millinery goods during such a fall or winter season, and there is nothing more appropriate and becoming than a bunch of rich velvet flowers nestled or half hidden among the richer folds of velvet.

There are seasons when fruits hold a prominent place in nature's trimming. These are pretty though not always durable, as oftentimes the fruit will drop from the stem after but a slight exposure to the dew, while others will apparently melt and lose their shape after a few times wear. This is, however, not always the case as some sprays will last and keep their shape for several seasons, the price governing this to a great extent, as sufficient work cannot be put onto a poor article to insure its durability. When desired, trimming of this kind is especially appropriate for spring and autumn wear and for the grown up woman rather than the child.

Velvets.

When buying velvet for trimming purposes, it should under all ordinary circumstances be bought on the bias, as all folds, standing loops, facings, etc., are cut in this way. When buying material on the bias, bear in mind that a fourth of a yard on the outside edge is less than that amount when measured in the center; therefore allowance should be made for this when buying.

When loops of velvet are to be used upon a hat in such a way as to conceal the wrong side, they are made by cutting the velvet on a true bias, as wide as desired, folding the edge down but once and cat-stitching it on the wrong side by catching into the back of the goods only. Should the wrong side be turned so as to be seen, it may be faced on the back with silk or satin of the same color. To do this, place the right side of the silk and velvet together and with needle and thread run around the edge, when it may be turned to the right side. Oftentimes the end of a piece of velvet needs finishing; this is done in the same manner, being careful that the unfinished end of the silk or the end that goes back into the loop, is left long enough to come well up into the gathers when brought back into place.

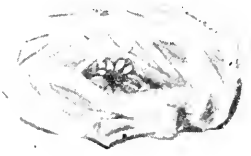
When desiring to wire loops or ends finished in this way, the wire is placed between the outside and lining after these have been sewed together and turned; afterwards stitching close to the wire to hold it close in the edge. This finishing gives a decided tailored effect and is easily kept in place.

More will be said concerning this feature under the head of "Wiring and Making Bows."

Chiffon and Other Soft Materials.

There seems to be an ever increasing demand for the light, airy materials, such as chiffons, molines, etc. This is due to their adaptability to fill in the little places impossible to the use of other materials.

Of all these, chiffon apparently takes the lead, being more durable and more capable of being renovated than most of the others. Before buying goods of this kind the buyer should ascertain exactly the amount desired, as to buy more than one needs is like throwing that much away, as after it is cut from the piece it is of little possible use in the future.



When chiffon is desired to be tucked, there should be just the amount of the tucks allowed in buying. As for illustration; if ten one-half-inch tucks are desired, ten inches extra should be allowed when buying, or if ten one-inch tucks are to be had, twenty inches extra should be allowed.

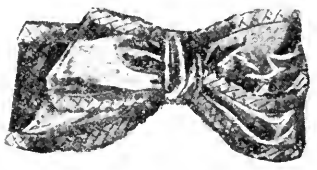
Chiffon or other soft materials may be tucked by basting it onto a piece of paper, lengthening the stitch on the sewing machine and thus stitching in the tucks, afterwards tearing off the paper. Gathering or shirring may also be done on the machine by lengthening the tension or lower thread.

When rolls of tucked chiffon or other soft goods are to be used, they may be rolled over pieces of left over silks with the same effect and with less goods. A very little padding may also be put into double rosettes made of silk or other light goods, thus separating the sides and giving a fuller effect.

When gathering soft materials, ribbons, silks, etc., to be used for rosettes or ruffles they must be gathered each piece or edge separately, as to gather them in a seam or on the same thread, causes one fold to lie within the other, thus using more material for the same effect.

Bows and Loops.

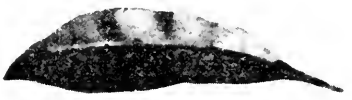
Wired lace bows trim full and pretty on large hats and are made by rolling a piece of wire or basting it well into the edge of the lace or net and then piping it with velvet. The velvet covers the wired edge and also gives a pretty finish to the loop.



Silk loops are often finished with a straw edge to match the straw used in the hat. When very soft materials are used, it oftentimes requires even three or four thicknesses to hold the silk in the loop and to keep its shape between the wires.

Quills.

Quills are a very durable trimming in which to invest as they stand the weather and are not easily soiled. They are also quite inexpensive and make an excellent trimming for a tailored or common hat. While, as stated, they are reasonable in price, it is well to know that with a little originality they can be made as well as bought.



They are often made of straw braid to match the hat, by cutting a piece of buckram the size and shape of a quill, and upon this sewing the braid. They may also be made of satin or taffeta by cutting a pattern the shape of a quill and laying this onto the material doubled, that the two sides may be alike, as well as making a better body for the quill, and then running a heavy wire through the center and stitching on both sides of this. The wire holds the quill in shape and gives something through which to sew to the hat. The veining is then made by means of the machine and the edges are left plain and unfinished.

Millinery Folds.

Millinery folds being used in various ways of trimming, as on many other articles of wear, it is necessary that one be familiar with the manner of making them. Take a piece of bias goods, being sure that it is on the true bias, say two inches wide, and with this fold one edge to the center and baste. Turn under the other edge and lap onto the first folded side sufficient to allow of blind stitching. These are used (very small) in finishing the edges of hats or loops, as well as trimming dresses, etc.

Wiring and Making Bows.

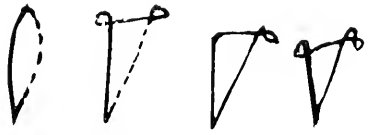
What gives to the hat more character and style than perhaps any other one thing, is the manner of wiring and making bows. This is true of every style, be it of wide, narrow, soft or firm material, as all bows follow the same principles in the matter of construction.

When buying ribbon to be used for loops and ends, it is well to remember that wide ribbon requires a less number of yards and makes a prettier bow than the same amount spent in more yards of narrower goods.

To make a good bow, the loops should be made separately (though not cutting) and of unequal lengths; they should be of goodly proportion rather than a small "wudgy" affair, yet that they have not the appearance of being used for flying.

To wire the end of a ribbon, pass a small, silk wire a half inch past the end and double back, thus preventing the ribbon from slipping down the wire after being sewed to the hat. The wire is then sewed into the edge by slightly rolling it and catching it down with long, loose stitches on the under side of the wire. The wire is then drawn down tightly on the unwired side and a strong thread passed around it several times. The end is cut slanting across from the unwired side to the wire.

Loops are wired in various ways, as for illustration, one is made by continuing the wire on down the side of the ribbon the entire length of the loop, afterwards drawing and passing a strong thread around several times and fastening. They are also made by passing the ribbon over wires bent, as shown, and

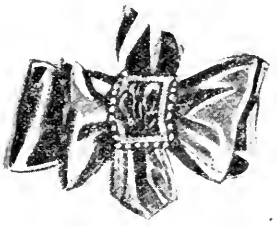


then gathering the ribbon and wires between the thumb and fingers, winding the thread around several times and fastening. When the ribbon is passed over the wire in this way, it should be brought down tight that the wire may be held in place. After this is done the wire may be invisibly caught into the top of the loop. Loops are correct when wired on either or both sides but are not graceful when passed over a perfectly flat wire. They should rather be given the benefit of more movement. After the required number of loops have been made, they are fastened securely in the center with wire or very strong thread and then finished with a graceful twist or knot of ribbon.

It is not economical or necessary to cut the ribbon into short pieces when making it into bows, as to do so only wastes the material and is of no particular advantage when it comes to the effect.

Ornaments.

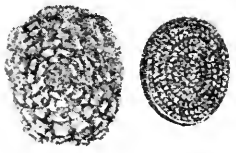
A frail ornament that will apparently not stand the strain of trimming may oftentimes be fastened to a velvet covered piece of buckram and thus sewed to the hat.



Buckles or ornaments used in hat trimmings do not require that the ribbon be cut in passing through. It is better to pass an extra piece of the same material, which is being used for the trimming, through the buckle, after which it is fastened to the hat. This gives the same effect without the necessity for cutting it.

Buckles and ornaments being a luxury rather than a necessity, are often dispensed with; the ingenious woman may, however, have these little luxuries with very little trouble and expense by making them herself. As for illustration—large buckles may be made from the soft straw braid used in the construction of the hat by sewing it onto a piece of buckram cut into the desired shape.

Taffeta or satin may also be used to make ornaments of this kind.



Braid or silk may be used on the semi-tailored hats to cover buttons and other ornaments, while buttons, etc., used among laces and velvets for fancy trimming, may be fashioned from small flowers sewed onto a piece of buckram.

Such hints as the foregoing are given with a view to teaching the pupil observation and originality that she may not find it necessary to purchase all of the little articles used on what is termed expensive millinery.

Trimming the Hat

In no other branch of millinery work is the woman given the opportunity to display her own taste and individuality as in the trimming of the hat itself. Certain rules or limitations there are which in a measure govern all other branches of the work, but in this she is given the limit of possibilities to create what lies within the scope of her power and ability.

As soon as the woman decides to be a milliner, she should at once begin her study in observation. By this we mean that she should upon seeing a hat that particularly pleases her, make a note of it either in her memory, or better still on paper, this to be used as a suggestion at some future time in designing. This will also assist her in overcoming little peculiarities characteristic of her style and taste which might otherwise be carried to the extent of freakishness. It will also aid her in developing her own personality along the special line of millinery. The study of the styles and charts sent out at the beginning of a season will help very materially in this work, but as one is never able to produce exactly the effect of the original, she should be prepared to put her own personality into the work, thereby producing one equally as good.

To make the work of trimming the hat easier, thread a number of medium coarse needles with a strong, double thread, placing them within easy reach. This may at first seem unnecessary but its importance will be apparent when, after several attempts, the milliner succeeds in getting the trimming satisfactorily placed, only to find that she has not enough thread in her needle with which to fasten it.

What is termed "basting" in other work, is termed "sewing" in millinery as the stitches are not required to be small, but must be invisibly placed. The amount of sewing necessary to apply the trimming should be sufficient only to withstand the hard winds, as the more stitches, the worse will be the condition of the trimming when removed. This is especially true of velvet, ribbons, etc. A less "pasty" appearance is given to the hat if more pins and less thread are used in the fastening down of loops and ends, as well as all other places where firm sewing is not required. Millinery pins are used for this purpose and may be invisibly placed by catching into the back of the material and then into the hat.

One of the difficult tasks in trimming is to hold the hat in a manner not to disfigure the trimming already placed, or the hat itself. This is made easier by fastening it firmly to the skirts; the left hand will then be free to hold the trimming in place while the right hand sews it to the hat. Another way is to take a firm piece of muslin or ticking about four inches wide and as long as required and tack this to the upper part of the window sill and to this pin the hat; it should be pinned to the strip through the brim at a place about even with the arms.

A hat to be a success is a unity of graceful lines and curves, and while observation and time will do much toward teaching the woman the essential points necessary to a general knowledge, it is well that a few suggestions and rules be given in order that her observation be turned to her best possible advantage.

When applying trimming to a wire frame, pass the thread around the wire as the force of the wind will tear the fine material used for covering. If the sides of the crown are entirely concealed, a band of buckram or capenet may be placed on the inside through which to sew the trimming; otherwise a small square which will answer the same purpose.

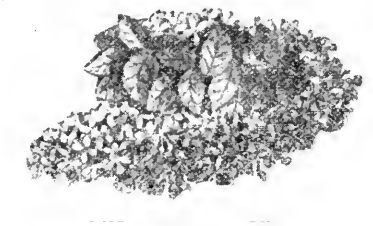
Before stretching a tight band around the crown of a wire frame, place around it a band of equal width of capenet or other material, that the wires may not be visible from the outside.

Too much trimming should not be put upon a chiffon hat as the fullness of the material makes a pretty trimming in itself. Such trimming as is used should be of the light, airy order. Ostrich plumes make an excellent trimming for the chiffon, or lighter straw hats such as the Leghorn, Chip, etc. Wired lace or net loops, with edges finished with satin, make an excellent substitute for the ostrich feathers and are much less expensive. If black is to be used, the best quality of black lace or net only should be used, point d'esprit being especially recommended. The larger the hat, the more trimming is required.

Wings or quills are much prettier on the heavier straws than on those of lighter material; for this reason they are especially adaptable for spring rather than summer wear, being later superseded by the ostrich plumes, flowers, etc., on the chiffon or lace hat. Flowers are not as a rule used with wings, quills, or other feathers of this kind, these being much prettier when finished or accompanied with knots and loops of ribbon. If the broad effect is desired, do not shorten it by finishing a pair of wings with a large rosette placed at the base.

When wings or breasts are used, cover them first with moline, as the best of feathers will rarely stand the force of the wind for the entire season and still look well. The breast is covered entirely by wrapping one thickness of moline over it smoothly, lapping past and fastening it in the back. Wings are covered in the same manner except that the ends of the

wings are left free, the base being the part necessary to protect. Do not hem or try to finish the edge of the moline where it comes across the face of the wing.



All flower hats or hats made with flower crowns, require little if any trimming.

Generally speaking, the main part of the trimming of any hat is placed on the left side, as is also the turned up portion of the brim. Sailor bows are also placed on the left.

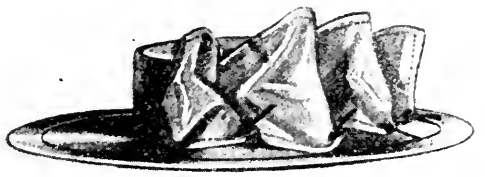
Crowns are finished in many ways varying according to the requirements and taste; one very pretty way is to stand a double ruffle or pleating against the crown, finishing at the base with a narrow band of velvet ribbon. Wide velvet or silk ribbon may also be used in this way. Another way is to crush a third of a yard of soft material around the crown, finishing at the side with a rosette or ornament. Scarfs made of ribbon, chiffon, silk, or any soft material, make an excellent way to remodel an old, or trim a new hat. These are laid loosely over the brim and draped carelessly over the crown, being finished at the side with a bow with or without ends, as desired.

When brims are turned high at any place, the space between the hair and hat should be filled in with either ribbon, flowers, or other light material. The finer flowers, or light materials, such as molines, chiffons, etc., are generally used near the face, giving a pretty finish to the skin, while the larger flowers and ribbons are reserved for the back.

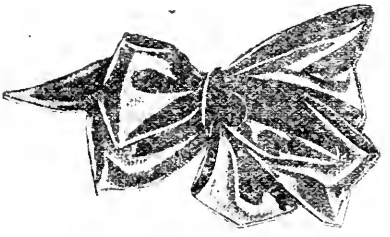
A black velvet covered bandeau is considered in good taste for any hat that requires one, regardless of the color of hat or trimming. For a narrow bandeau used only to give a tilt to the hat, or to give the proper fit to the crown, a very loose double knot of velvet ribbon with ends pulled out and fastened, is considered sufficient trimming, this being used only to cover the plain appearance of the bandeau.

While much of the character of the hat depends upon the wearing of the bows, a great deal also depends upon the manner

of handling the unwired loop, as for illustration—the narrow ribbon velvet loop can be made to look long and stringy, or it may be made to lie up in a natural and graceful curve. This difference is due entirely to the manner in which the two are fastened to the hat; these should be pinned rather than be sewed if the proper effect is to be had. The loops should be made to lie up from, rather than flat upon the hat. This effect is gained by placing the pin in the end of the loop in the lower edge of the ribbon, and in this way, pinned to the hat. The loop should be spread before pinning and the ends cut diagonally or in a V shape. Ribbon velvet may be made into very effective loops and ends but cannot be as successfully wired and made to take the place of standing trimming.



When using wired ribbon loops entirely for high trimming, they may be fastened high up on the crown instead of at the lower edge, thus saving a large amount of ribbon in the length of the loops. To do this requires no more extra filling in, as one would necessarily be required to put something at the base to cover the ends of the wires.



Bows made of a number of loops are more graceful and trim much prettier than the same amount of ribbon put into a few sprawling loops and ends. This does not mean that the loops should be made small and "wudgy" as there is equally as little grace in a number of small loops clustered together, as in the other extreme.

Ribbons or other materials, should be cut as little as possible when trimming; it is better when trying to produce a certain effect, to pass the ribbon invisibly around, or under, the other trimming, or even through the brim, by making a small slit, until it reaches the desired place.

When buying ribbon, always get a good grade as there is no one thing that so alters the looks of a hat as when the ribbon loses its stiffness and the loops flatten.

When two kinds of flowers are used, both above the brim, put the heavier ones below, and the lighter above, as, for illustration,—when roses and lilacs are used together, the lilacs should be placed above that the roses may not have the appearance of crushing them down.

To make a flat, or sailor bow, without cutting the ribbon, take a piece of ribbon as long as required for the bow, bring the two ends together and fasten them exactly in the middle of the ribbon; this makes two large loops. Push to the center the middle of each of these loops, thus making four loops of even length. Should you desire the loops of uneven length, this may be done when making the last two loops. The bow is finished with an extra piece passed over the center and fastened in the back.

Black and white is a good combination and suitable for all seasons and occasions.

Don't overload the hat. It is not the amount of trimming but the kind that counts for a successful hat. An over amount, too much of a variety, or too many colors will cheapen the most expensive one. If there be but one article used let that one be good.

Stiff straws are the proper thing for business wear, Leghorns, Chips, Chiffons, etc., having no place among millinery used for this purpose. Plumes also are tabooed for business wear as it is impossible to have them out in all kinds of weather, even with the best of care, without their looking most abjectly forlorn before the end of the season.

No kind of trimming looks well on a hat if put on in such a manner that it bobs backwards and forwards with every step.

A short person should not affect the broad flat trimming; neither should the tall person further add to her height by trimming the hat high. Very large flowers such as the cabbage rose, will not look well on the small or short woman but may be worn by the taller one; she may also wear the hat trimmed much fuller than the short one. A tall woman may have large, flat hats, with large bows with plenty of long loops laid flat (this does not refer to the pinning), large flowers, buckles, ornaments, etc., when used within reason; sashes draped flat; bright colors on the top of the hat providing they be becoming to the complexion and age, and much fullness below the brim. Feathers should be placed quite low and overhanging. Wings should be flat or nearly so while quills when used should be at a decided angle. Even bright colored facings may be used below the brim, but the trimming on the top should carry out the effect.

Short or small figures may wear high crowns and smaller hats, high standing loops, feathers with a graceful sweep up and then allowed to droop; quills and wings stood nearer erect, less bright colors on the top with lines well defined; smaller flowers though not in profusion; little trimming beneath the brim and then not fluffy; a very moderate color in the way of facings below the brim; small ornaments if any; a scarcity of drapes and scarfs and not too much of any one color except black and white.

It often becomes necessary in trimming a hat to add a touch here or there to tone up the luster of the hair or eyes, as for instance,—a touch of color added to a hat in the front has by contrast a better effect than the whole hat of that color. Light blue eyes are made much deeper by a bunch of blue flowers or a knot of blue velvet on the front of the hat while hazel or gray are much improved with a gray-green tint below the brim or directly in front. Brown eyes are made more lustrous with the aid of a narrow brown facing on a light hat or with soft gatherings of moline on the under side of the brim. A dead white below the brim fades most pale faces, while gray will make even young faces appear ashen.

After successfully placing the trimming, you proceed to put in the crown lining. This lining when used in quantities is bought by the spool or bolt, but for a single hat an ordinary piece of thin lining, or better still, an odd piece of silk may be

used. Cut this about an inch larger than the crown opening; turn in one end a trifle to make a finish to the seam when the two ends meet, and begin with this end to sew into the hat, turning the lining out and sewing on the wrong side. The lining is then turned back into the crown, the other edge turned in and gathered into place.

Children's Styles

Few people apparently realize what it means to children to be properly and neatly dressed. It is one of the hardships of childhood to see a playmate in a well chosen and well fitting dress or hat and to find by comparison that one's own little garment is made with apparently no thought for the fit or style. Children are more sensitive to this than most people realize, even boys' feelings to an extent being harrowed by the sight of clothes better than their own. Of course, one should not make the mistake of giving the child to understand that dress is the one thing in this world to be considered, yet it should not have implanted in its mind a total indifference to taste and dress by being deprived of tasteful clothing.

There is really no excuse for a child not being tastefully dressed, as the very cheapest of material, if properly utilized, is most charming. All garments for a child should be daintily, rather than elaborately made, and should be characterized by graceful and simple lines.

Hats no less carrying out the general rule, should be simple and dainty and should ever be fashioned with the idea of keeping the face fresh and youthful.

Colors to be Worn by Children.

If one conforms strictly to what is correct they will use nothing but white for a girl, with the possible exception of a blue or pink ribbon, until she has attained the age of eight years, and for a boy until he has reached the age of six.

If mothers would only remember that, in their over zealousness to make their children look pretty, they invariably go to the other extreme and get them up in a most grotesque fashion. Others there are who apparently feel that if they adhere strictly to blue and pink, they have done all that is required and that these colors may be used in profusion or not, as desired. This is a mistake as even these harmless colors may, in abundance, be

worn to a decided disadvantage. No one likes to see a young, fresh faced, pink cheeked little miss, hidden behind a mass of ruffles, puffs and ribbons that could better, and with far more comfort to the child, be exhibited in a show window. When in doubt as to what color to buy, buy white and then at least in color you will be correct.

After the ages of six and eight, children may begin to wear more colors, the lighter shades being especially recommended. Dark green, purple and all shades of heliotrope, violet and lilac should be kept off from the child and even the miss until she is at least sixteen. Black is for persons of mature years and not for children or very young ladies. Red may be used after the first six or eight years for hat trimmings, coats and jackets. Bright plaids in ribbons may also be worn by a girl after about the fourth year but not by boys, as designs of any kind should not be used for a boy. Plaids may be used for dresses after the first eight years and are especially good for school wear. Black and white is entirely too old a combination for children. Brown is worn after the child has passed the age of eight.

The Kind of Hat.

When buying a hat for a child, remember you are not doing it a kindness by buying one which will be conspicuous among those of other children for its extravagance, as this teaches selfishness in its worst form besides injuring the other children's feelings. Money should play no part in the selection of a child's hat except to the extent of neatness and serviceability.

A "best hat" should be selected with the idea of going with the finer, daintier fabrics but not with a suggestion of being elaborate. It may be made of the finer materials or straws provided they be serviceable, as children's hats, at best, get very hard wear before the end of the season at which time they must still be presentable. Coarse woven straws are not as good for children, especially below the age of six, as the fine, pliable ones. The trimming used should also be of the lighter order such as fine flowers, ruches, etc., large flowers not being used to good effect by children. Feathers are also not in place on a child's hat and cannot be worn by even a young miss to good advantage.

For the four-year-old a small Leghorn with a wreath of fine flowers is quite sufficient; later being combined with soft rosettes and ribbon. Tiny blue and pink forget-me-nots are also pretty among the soft folds.

When buying the finer flowers of the delicate shades, be sure to get those that are well fastened to the stem and will not drop off when exposed to the damp, or that will not lose their color quickly when worn in the sun.

Ties may be used on the dress hat but are decidedly out of place on the school hat. Trim the hat so that it has the appearance of being light, as the light, airy hats are much prettier than the heavier appearing ones. Fine laces or ruchings are pretty laid close to the face but should be of white or one of the lighter shades. Be careful about buying cheap laces for both hat and dress. Fine flowers make a pretty outline to a baby face when used on the inner side of a bonnet. But one color is used on a child's hat unless it be in the shape of foliage mixed in with the flowers after the child has passed the age of about six. When ribbon is used on a hat, let the bows be medium in size rather than too large.

A school or "every day" hat should be of the plainest possible kind and yet be neat and pretty. The one best for this purpose is the ordinary flat hat, with a ribbon placed around the crown and tied in the back. This may be tied either in a large bow with two long loops and ends or in a small bow with long ends. When tied in this way a heavy satin or velvet ribbon varying in width from an inch and a half to three inches may be used. Sashes may also be draped around the crown and tied in a sailor bow with ends long enough to hang off the back. These ends may be finished with fringe or tassels or may be simply hemmed. The sides are also hemmed unless a wide ribbon with finished edges is used.

When selecting a school hat, get one that will keep its color and shape well for the entire season without having to be wired or otherwise renovated; also when selecting any kind of a hat, get one that fits and sets well and that is not too heavy on the child's head as there is nothing more trying to the nerves than an ill fitting crown. This is especially true of children as their movements will keep even the best fitting crown in jeopardy the most of the time. The mother should see to this personally as a child is apt to be carried away with a pretty hat regardless of the way it sets upon the head. All hats should be made to set flat upon the head without the aid of the bandeau.

When buying the winter hat, it is always best to buy the hat and coat to match in color as nearly as possible, as care must be taken that too many colors are not used together.

Among the prettiest hats for summer wear are the little wash hats, which are cool and light and easily laundered. They may be made fancy or plain according to one's individual taste. One especially good for a boy is made with a round, flat crown with scalloped edge, buttoned with tiny buttons onto the brim. These

are done up out of cold starch with very little trouble. A girl's hat may be made more elaborate by using embroidery in place of the plain, stitched goods.

A very practical way of using one of last season's straw or felt hats, that is not too badly out of shape, is to bend the front and back brims directly up, providing this can be done without breaking, and thus fastening together at the sides near the crown, afterwards covering the stitches with a bow on either side. Should the crown be out of shape, it may be stiffened with a piece of buckram (see previous lesson), and a band the same as used on the top, stretched around and tied in a small bow at the left.

Mothers often make a grave mistake in allowing their children to use their own judgment as to the kind of hat to be worn and the proper time for wearing, as the child is by no means qualified to judge what is and is not appropriate for various occasions. If given her choice she will invariably choose her "best hat" regardless of the kind of dress or occasion of wearing. The mother's superior judgment should be exercised and the child made always to conform to the conventional laws of dress.

Veils.

Veils are worn by very young children and babies to protect the face but are not necessary and are quite out of place on older children and the young miss. White only should be used and the material should be of the fine, sheer order without mesh.

Renovating

Much has already been said concerning economy and the false idea often conceived regarding it. We would not for a moment discourage the woman in her efforts to economize, as lavish expenditure is unnecessary and shows an incompetence in business management which often brings much misery; we would, however, discourage the useless efforts of the woman to save today at the expense of tomorrow. The cheapest material is by no means the most economical and is far from being the most satisfactory in other respects. We would advise the woman when buying an article to buy at least good, if not the best of its kind, and to avoid by all means cheap and trashy material or articles.

Don't buy one yard of material expecting it to make two yards of trimming, as the amount saved will not begin to repay you for the disappointment you will feel when it is brought to your notice. It is far better to buy the two yards of good material this season and be able to clean and renovate for next season's wear.

Herein will be found a number of formulas for the cleaning and renovating of trimming and hats in a scientific manner, which will prove invaluable to the home milliner. The results of these formulas have been found to be most satisfactory and are therefore recommended for the different processes of cleaning. Different formulas are given for the same purpose, this being found to be expedient, due to the different kinds and grades of goods, the chemical action varying according to the grade and texture of the article. A little experimenting will, however, teach the user those best suited to her purpose. These formulas have been collected from various sources at a great expense, for the benefit of our pupils who can save themselves a large amount of money by their proper use and application.

You will note that we recommend and give formulas for a number of home processes in the various operations of cleaning which, when effective, are much better for the article being cleaned than when necessary to resort to the use of the more strenuous methods.

When cleaning any manner of hat these rules should ever be observed. Never start to clean a hat without first picking out all the threads left from the previous trimmings, then brushing and rubbing thoroughly to remove every particle of loose dust. When rubbing use a soft cloth and rub with a smooth, even stroke around the brim and crown, and never against the weave

of the straw. Lay the hat on a flat surface when cleaning and handle as little as possible. Before any of the cleaning or bleaching processes, where a solution is used, the hat should be sponged off carefully with pure white soap dissolved in soft water using as little water as possible to do the work. A teaspoonful of benzine to a cup of water is also very good with which to sponge off the hat. This should be used in the open air and not in a closed room or near an artificial light. After using any of the liquid processes of cleaning, the hat should be rinsed thoroughly, sponged, not soaked, with lukewarm, not hot, water, and then placed on a flat surface in the open air to dry. One of the most imperative rules in cleaning is that the hat be well rinsed.

The following formulas will be found to be very successful in the cleaning of straw hats or bonnets.

To Clean Straw Goods.

Get a few cents' worth of common corn-meal to which is added enough water to well moisten. With this rub the hat thoroughly and lay aside a couple of days to dry. After it is dry brush off the meal and the hat will be found to look clean and new. This is also good: A paste made of magnesia and water, applied with a soft cloth or brush and then allowed to dry, after which it is brushed off with very good results. The foregoing manners of cleaning straw are intended to be used only when the hat is soiled from dust rather than being rain spotted or sunburned. Hats are often cleaned in this way or by washing in clean soap water and afterwards treated to several applications of equal parts of strong black tea and coffee. This solution should be applied until the Leghorn or Milan is a rich tan.

To Bleach the Straw.

For a badly soiled or sunburned hat, the following will be found to be very effectual providing the straw be not too fine or badly worn to permit of hard rubbing. Take an ounce of oxalic acid dissolved in a quart of water and apply to the hat with a brush. If the hat is extremely dirty, add more of the acid; this will make the hat clean and stiff. Another good bleach and an excellent one for cleaning the Leghorn, is to take equal parts of sulphur and lemon juice, and apply to the hat with a soft cloth. This being a bleach, it should be well rubbed into the hat, that it may not come out streaked. It may be found necessary to

use a brush to get the solution well into the straw. The hat should be well rinsed before placing on a flat surface to dry.

Another good way to treat one of the finer straws is to get a good oil paint and dilute it to a liquid and apply this with a soft brush afterwards laying away to dry.

The rougher light colored straws are very successfully cleaned with a small quantity of white soap dissolved in one and one-half pints of soft water containing a tablespoonful of ammonia.

Due to the lack of stiffness in the Leghorn, the brim may shrink and turn up as it begins to dry; should this be the case, it may be again dampened and heavy weights placed around on the brim and allowed to remain there until dry. Should the crown seem inclined to stretch and lose its shape, it may be placed on a block or form with a heavy weight on the top and thus allowed to dry, when it will resume much of its natural shape. The surface used for blocking should be perfectly flat as the crown presses to exactly the shape of the article. Where one has not the regular form or block, a cloth may be folded and laid on top of a can or pail with quite the same results. The block should not be taken from the crown until perfectly dry. If the crown is then found to be bulging in the top, it may be again dampened upon the block and with a cloth spread over it, a hot iron applied, moving it over the surface until perfectly dry. The iron should be only moderately hot as the dressing in the straw burns quickly. Should it be found necessary, the brim may also be pressed in this way, except that it be laid on a flat surface. One of the easiest ways to dry a crown that is not too badly out of shape, is done by crumpling small pieces of paper and filling in the crown until exactly the original shape, when it is then laid on a flat surface to dry. Too much care can not be taken in the handling of the hat, as the straw stretches badly when damp. Never put the hand into the crown when either is wet.

Bleaching Rough Straw.

The method perhaps most frequently used in the bleaching of men's hats or rough straw goods, is to expose the hat to the fumes of burning sulphur. To do this place a pan of live coals in the bottom of a barrel and over this pour a goodly quantity of sulphur. The hat is washed in clean, cold water to remove all dirt or dust and then suspended from a cord, which may be tied to a stick and laid across the barrel. The barrel is then

covered tightly and left for some time when the hat will be found to look like new. The hat should be looked at occasionally and care should be taken that it is not too close to the burning sulphur. Stiff straws may also be immersed in a solution made from equal quantities of oxalic acid and common table salt reduced by a quantity of water, and allowed to remain about an hour, when they are taken out, rinsed and laid on a flat surface in the shade to dry.

After any of the bleaching or cleaning processes, light straws may be improved with an application of the white of an egg applied with a soft brush.

Varnish.

An old black may be made to look like new by applying the following varnish: Alcohol four ounces, and pulverized black sealing wax one ounce. This will dissolve better if put into a bottle and kept in a warm place. It should also be shaken occasionally. Before applying the varnish, the hat should be well dry cleaned. If it is applied in a warm place, it will dry faster and with a better gloss. A black hat that looks old and rusty will also be much improved if treated to a couple of applications of common liquid shoe blacking, allowing it to thoroughly dry after each application. Olive oil, to which has been added a little black ink, is very good when applied to any of the finer straws with a soft cloth. A black straw which is badly soiled from the dust, rather than faded, may be much improved by washing in a solution made from a teaspoonful of alcohol to a pint of soft water and afterwards sponged off with glue water.

The color may be restored to a blue straw or made a deeper blue by using common bluing and warm water of the consistency desired.

Coloring the Hat.

After a hat has become old and faded, one is apt to think it of no further use and thus cast it aside. This is unnecessary unless the straw is badly broken or worn. A light colored hat, though badly soiled, can be made into most any desired color if it be of a darker shade than the original.

Successful coloring may be considered an art in itself and should be carefully done if one would obtain the best results. There are failures in all kinds of work and one must not feel discouraged if, with the first efforts, the results are not up to expectations.

Some straws are much more easily and successfully colored than others. For example, a soft straw takes readily to the dye and makes an even, pretty shade, while a straw with a hard, glossy surface takes much longer and is much harder to successfully color. Oftentimes this firm, satin straw is seen running through a fine braid. This braid when colored will usually take a beautiful color except for the one straw which will remain about two shades lighter than the other or finer part. This two toned effect is not at all unpleasant and may sometimes be thought to be an advantage as the trimming may be carried out in the lighter shade.

There are a great many formulas for coloring straws but the ordinary dyes will do equally as good work and are less expensive as well as being much less trouble. To do this successfully it should be done as follows: Clean the hat thoroughly, removing every particle of dust and thread, and place in quite warm water for a period of about fifteen minutes. This is done to soften the straw. Make the dye according to the directions on the package. After the straw is well softened, place it in the dye, turning over and over as it boils that all parts may be evenly colored. After boiling the required length of time, thoroughly rinse and place in the open air to dry. If the color is not deep enough, a little more dye may be added and the hat again dipped.

A hat may be made a good black by boiling four hours in strong liquor of logwood, with a little copperas added occasionally.

Ribbons.

There is no article about a woman's wardrobe as often bought and as quickly cast aside as ribbons. They become soiled and the verdict of "useless" is pronounced upon them, and others are bought to fill their places. If these ribbons can be saved without sacrificing our respect for neatness, it is a duty we owe to ourselves to do it.

To freshen and renovate ribbons is not difficult and requires only a little practice to become quite proficient in the art. Some very good formulas are given below. Probably one of the most successful ways to clean ribbon is to "board" it. This is done by laying the ribbon in clear water until thoroughly soaked and then with a soft cloth rub it carefully onto a clean, smooth board. Care should be taken that no fold or crease is rubbed into the ribbon as this breaks and injures the texture. The ribbon being applied to the board while dripping, it is advisable to set it in an upright position that the dirty water may not be allowed to dry

in. Place a couple of pins in the top as the ribbon will drop off the board when dry. The door casing will be found to be a very convenient place upon which to board ribbon. If the ribbon is badly soiled, a little ammonia or benzine put into the water will improve it. When removing the ribbon, it should be rolled and not folded. It will be seen that this process has a way of restoring the dressing unequaled by any other. If ribbons are extremely dirty a number can be placed in a can of gasoline and allowed to stand, shaking occasionally. There should be but a few put into the can at a time as to crowd them injures the texture. Gasoline should always be used in the open air. Badly soiled ribbons may also be cleaned by taking a teaspoonful of soap bark to a pint of boiling water, allowing this to stand until dissolved; after which it is strained, and out of this the ribbon is boarded as above. If the colors are crimson, scarlet or yellow, a few drops of oil of vitriol may be added to the rinse-water thus setting the colors. When washing ribbons, silk, laces or other light materials, it is often necessary to add a small quantity of either alcohol, benzine or household ammonia in order to cut the grease. Either of these will be found to be superior to gasoline as this frequently leaves the material with a gray cast.

Silk and Satin.

A great saving may be made by the proper care and cleaning of silk. Some very good methods for doing this are herein given. Silks, as well as ribbons, may be cleaned by taking equal parts of soft lye-soap, alcohol and molasses. Rub the mixture well into the goods with a flannel cloth, afterwards rinsing well in clear cold water and ironing on the wrong side before dry. A formula very similar and that has the same results is, to one-fourth pound of soap add one teaspoonful of sugar and a large coffee cup of alcohol. The dust should be thoroughly removed before trying any of the cleaning processes. Hot coffee, from which all sediments have been removed, is very good with which to sponge silk. The coffee removes the grease, and restores the luster. Sponge with stale beer to remove the shine caused from wearing. Gasoline may be used without injury to the silk; it should be rubbed into the goods with another cloth, as to rub the pieces of silk together injures the texture. When taking from the gasoline, it may be dried by shaking or pounding between cloths but never by wringing. Badly spotted silk may be cleaned by rubbing very hot bran into the soiled parts, afterwards shaking thoroughly and then rubbing with French Chalk. It should

then be rolled up and left to stand when it will come out clean and soft. Satin or silk may be cleaned with magnesia or by rubbing thoroughly with stale bread crumbs and powder blue mixed, afterwards cleaning with soft cloths. The rubbing of the satin should always be done with the grain. It may be pressed on either side without injury.

Velvets.

The care and renovating of velvet is another important subject. Although permitting of less cleaning than most other materials, velvet is a durable one to buy as it soils less easily and can be kept to look well for a number of seasons.

The crushing or matting of the pile is the most important feature about the care of velvet. When the nap or pile, as it is called, becomes crushed it may be easily restored by holding the velvet right side up over a pan of steaming water, during which time the pile should be lightly brushed up with a soft brush. Equally as good a way is to invert a very hot iron, over which is placed a wet cotton cloth. Over this pass the velvet, right side up, brushing lightly until the pile begins to loosen, when it may be laid on a flat surface and the brushing continued until restored to its original luster. Crushed straw braid may also be handled in this way. When handling velvet or soft straws, care should be taken not to press down the pile with the wet fingers.

To clean spots on velvet, take pure turpentine and with a clean cloth sponge a small place at a time, wiping immediately and in this way continue until perfectly clean. It should then be hung up in a warm room to dry. If necessary the pile may afterwards be raised with the steaming process.

Velvet cannot be pressed on either side without injuring it.

To dye velvet or velveteen is a very expensive operation and can be done successfully only by an expert. It is then rarely successful and, generally speaking, does not pay.

Feathers and Plumes.

What is considered to be the most important subject in this feature of millinery work is the care and renovating of ostrich feathers. This, of course, is due to the amount of money expended in this class of goods, and should be given such time and care as befits a subject of this importance.

One should be very careful in curling or otherwise caring for feathers not to break the fiber, as a good plume is easily ruined in this way. To curl a feather, start at the base, picking up only a few fibers at a time, say four to six, and with a feather knife, otherwise a dull knife, proceed to curl them. Curl only the ends by passing them lightly over the knife. Don't spoil the feather by trying to make the curls pile up, for as a rule, the fluffier the fibers the cheaper the plume.

Light colored feathers may be cleaned by shaking them in a sack containing flour, meal or magnesia. They may if necessary be washed but first try shaking them up and down in a clean bowl or pail of gasoline, as this generally cleans them beautifully and when hung up in the open air will become light and fluffy.

A light colored feather may be successfully washed by using soft water and pure white soap. Make a fine flaky suds, after putting into the water a few drops of ammonia to soften it. Dip the plume up and down in the suds until perfectly clean, afterwards rinsing well and drying in the open air, when it may afterwards be curled. The plume should under no circumstances be washed in hard water. The daintiest of colors may be washed in this way. White breasts or wings may be improved when soiled with the dust, by rubbing carefully with French Chalk to be had at any drug store.

To bleach feathers, leave them from three to four hours in a tepid, diluted solution of bichromate of potassa to which is added a small quantity of nitric acid. If this leaves the feather with a green hue, place it into a weak solution of sulphuric acid, after which rinse thoroughly and dry. By this process, if properly done, the feather will become a pure white.

Feathers may be dyed in the same manner as straw braid if carefully done, but perhaps the most successful way is to mix common tube oil paint with clean gasoline until the desired shade is procured and into this immerse the plume after which it is hung out in the open air to dry.

Renovating of any kind of materials should be done carefully and with plenty of time to pass through the various processes. Care should also be taken that the utensils be absolutely clean and free from dust.

Miscellaneous

Hats should be given the proper care to preserve their looks throughout the season; they should be dusted carefully after each time worn, the loops straightened, and then laid away in boxes or other clean places. If damp or wet, always dry a hat before putting away, by wiping off as much of the moisture as possible with a clean, soft cloth and afterwards hanging a short distance from the fire to dry.

When feathers are worn in the evening, or out in the damp air, immediately upon returning, shake them over the hot air of an open register or grate. This dries them quickly and restores their fluffiness. Feathers are also greatly preserved by hanging frequently in the open air. Select a perfectly dry day with but little wind. To prepare against an unexpected shower where one has nice plumes to protect, it is well to fold a chiffon veil as small as possible and pin into the crown of the hat, to be used in such an emergency.

Veils.

The buying of veils is very important along the line of millinery as the color and kind worn make a very great difference in the appearance of the complexion. If veils are not to be worn to a disadvantage, they should be selected with great care. Black or white, or a combination of the two, is always a safe choice and may be worn by most people. While they are to be had with both black and white dots, the black, when not annoying to the eyes, is especially good for elderly people.

When selecting a colored veil, the usual precaution should be taken against inharmonious effects in connection with other colors, as well as the effect of the color when worn over the face. One should always go the farthest way around anything that will result in a person looking stagey as nothing is in good taste that produces this effect. Bright shades, large dots or figures, or wide intricate borders invariably effect this and are too extreme in fashion to be safely indulged in. Red, purple, or other bright shades, give an overdressed appearance but are especially disastrous when worn over anything but a faultless complexion. Light blue and pink over a young face as a rule increases the color and produces a fresh look to the skin. Cream is perhaps less trying to the complexion than a dead white. A black veil has more style and is becoming to more people than any other color, and when worn for looks alone, should have a single

thread, square mesh, with small dots placed moderately far apart. All black veils are for adults and should not be worn by the young Miss. When a border is worn at all, care should be taken that the draping does not bring it across the mouth, neither should it be draped too low; thus it is seen that the border must be narrow if worn at all. Too close a texture is apt to make the skin look wrink'ed. Black veils are better for travelling, being less easily soiled, but the white one is a better protection to the eyes and against sunburn. When buying, remember that one good veil will out-wear two cheap ones.

To finish the ends of the veil, baste in a hem about an inch deep, afterwards basting to a piece of paper; lengthen the stitch on the sewing machine and stitch across; the paper may then be torn from the back and the hems pressed with a warm iron.

When removing a veil from the hat, roll, rather than fold it, as this prevents it creasing and helps to keep its original width. Veils may be pressed frequently without injuring the texture, but should be done with a moderately hot iron. Should the iron stick, lay over it a sheet of newspaper. Chiffons and other fine materials may also be pressed in this way.

To clean a black veil or chiffons, pass it through a solution of beef's gall and water, and then through a solution made by dissolving a small piece of glue in boiling water. A small quantity of gasoline, benzine or ammonia, in water will also restore it; it may afterwards be passed through a glue water which will stiffen it. Squeeze, but never wring, a veil; gradually pull into shape when drying, and while yet a very little damp (not wet), press it between papers.

To restore crape, pass it through a hot solution of equal parts of skimmed milk and water to which has been added a small piece of glue. The wrinkles may be removed by rolling it onto a roller and thoroughly steaming it, leaving it thus until dry.

With the Needle.

Much of millinery work requiring a double thread, it is well to know that many knots are avoided by first cutting from the spool a length of thread, doubling and passing the two ends twisted together back through the loop of the double thread. This forms a tiny kot at the eye of the needle, but one which will readily pass through any ordinary fabric. When desiring to use a double silk thread, always thread two strands into the

needle in the place of one; put the point of the needle back through the silks nearly midway of the threads forming a tiny knot, but insuring against tangling. Always thread a needle with the last end off of the spool.

Before starting to use the sewing machine, take a double piece of cloth about three inches in width and pin this tightly around the arm of the machine near the spool; into this, stick a number of pins within easy reach when wanted.

Laces and most other fabrics may be gathered by lengthening the stitch on the machine and stitching along the edge to be gathered, then pulling up the shuttle or lower thread, to form the gathers; this makes a much prettier gather than the machine attachment used for this purpose. If the material to be stitched is very fine, lay a piece of newspaper on the under side to prevent its puckering.

One should not attempt to stitch a bias seam without first basting, as it is sure to form puckers that no amount of ironing will entirely do away with. Paper laid next to the feed will many times prevent a bias seam from stretching.

The mending of laces, or fine fabrics, is much more evenly done by using number nine hundred or number one thousand Battenburg thread in a fine needle in the place of ordinary thread. If well done, this mending is scarcely noticeable.

Gloves.

To be well gloved, contributes very much toward the genteel and well dressed appearance of a woman and for this reason, unless properly cared for, may become one of the big items of expense in a year. Very much of this may be saved, however, by careful care and cleaning. With gloves, as with all other things, the best way to preserve them, is to care for them properly and thus keep them fresh and new looking as long as possible without the necessity for cleaning. To do this, when removing the gloves, in the place of rolling or folding, stretch them gently into shape, taking each finger separately and then lay them away in a box which is long enough to permit of their being laid flat; otherwise, lay them between papers.

Immediately upon discovering a hole in a glove, it should be mended, as if worn without, it soon loses its shape and no amount of mending will then bring it into place. A glove, when being mended, should be turned wrong side out and cotton thread used in the place of silk, as silk soon cuts the kid. It is a

good plan when a glove gives out, to save the other for patching, as, while difficult, it is frequently done, especially in the palm of the glove with splendid results.

There are various ways of cleaning gloves, but the formulas found herein have proven most effectual in all cases and are therefore recommended for the work according to the directions given. One should remember in this connection that the cleaning process will in time injure the best of gloves; they should therefore have such ingredients as are used, removed as quickly as possible after cleaning. To clean or renovate black kid gloves that have become old and rusty looking: To a teaspoonful of olive oil, add a few drops of ink and apply this mixture with a soft cloth or brush, afterwards laying in the sun to dry. To clean white or light kid gloves, if not too badly soiled, first try rubbing them vigorously with corn meal applied with a soft but firm cloth. They may, when badly soiled, be very successfully cleaned with either turpentine or benzine, washing them carefully and afterwards rinsing them in a clean solution of the same. They should then be laid in a warm place to extract the fumes. Folding within them, when laying away, a little powder of orris-root gives them a delicate and pleasing odor. Another, and very successful way, is to lay the glove on a piece of white cloth which has been folded a number of times. Milk and pure white soap is used in this process and is done by rubbing the soap onto a flannel cloth which has been dipped into the milk. The rubbing of the glove should be light, but vigorous, and the stroke made toward the ends of the fingers. When perfectly clean, lay away in the air to dry. Gloves will come out of this process soft and elastic. To clean chamois gloves, wash in tepid suds made from pure white soap and soft water. It may be necessary before perfectly clean,to wash them through two or three waters. Squeeze (not wring) out of this and rinse in tepid unblued water. During the entire time of drying, they must be rubbed between the hands, that they may not become stiff and rough. All gloves, except the chamois, may be improved by laying over them a clean white paper and pressing with a warm (not hot) iron, as too hot an iron will shrink them.

Silk and thread gloves may, with rarely an exception, be successfully cleaned in ordinary suds made from white soap and soft water, and then rinsed thoroughly. If they are tight to begin with, it is best to put them on the hands and wash as though washing the hands, leaving them on until nearly dry, afterwards pressing with a warm iron. Silk gloves are badly rotted by washing; it is therefore necessary when drying, if not done on

the hands, to pin the fingers out straight on a piece of cloth and hang the cloth with wrist down, out in the sun to dry. This prevents the water from standing in the ends of the fingers.

Gloves, especially kid, preserve the whiteness and softness of the skin, but are often dispensed with, due to the excessive perspiration; this may be counteracted by sprinkling into the glove powdered orris-root.

A good kid glove may be known by its odor; the best ones having a strong leathery smell. A good one also, when stretched, immediately comes back into shape, while a poorer one shows more the effect of the stretching. This may be tried on the wrist near the edge, without hurting the glove.

Laces.

All white laces may be washed in common soap and water, rinsed and starched in very thin, cooked starch. If a pure white is desired, a little bluing is added to the starch; if a cream, a few teaspoons of clear strained coffee may be added. They may be made an ecru by laying for some time in clear, and quite strong, coffee. A light, but not a washable color, may be given to white laces or ribbons by first washing, rinsing, and then laying them in boiled water poured over pieces of crape tissue paper of any color desired. Beautiful shades are produced in this way and make a very convenient way of carrying out effects for evening wear.

Black laces may be made to look like new by brushing them carefully to remove every particle of dust; then pinning them onto a board, putting a pin into each projecting point, and sponging thoroughly with stale beer.

They are allowed to remain on the board until dry, when they will be found to hold a rich dressing. A very good lace should, after being washed, have its meshes stretched into shape with an ivory stiletto or darning needle.

Silks.

If uncertain as to the quality of silk, pull out one of the filling threads and try it to see if it is strong. There should be very little difference in the size of the warp and the filling and they should be about equal in strength. Another way, is to rub a corner of the silk between the hands as though washing, afterwards smoothing out, which, if readily done, shows it to be a good quality of silk.

Hat Bands.

When a hat band is badly stained with perspiration, try sponging it off with a solution made from three-fourths ounce of white castile soap to two ounces of alcohol and one-half ounce each of sulphuric ether and aqua ammonia. This will do better work if applied with a brush. Afterwards, rinse the band well with clear rain-water.

Spots and Stains.

Experience will teach one a great many things, but a word of caution properly heeded may be the means of saving many a dollar that would otherwise be foolishly spent. A pad of several thicknesses of white muslin should be folded and placed under a spot to be removed. It is very necessary that it be white in order that no color may be absorbed during the process of cleaning. One should always remember that, due to the difference in materials, what would successfully clean one kind of goods, might be the means of ruining another. First try the reagent to be used in cleaning the garment, on an extra piece of the same material, or on the garment itself in an inconspicuous place. If one fails to remove a spot with one of the preparations and desires to try another, the first should be thoroughly rinsed or sponged out before attempting the second, as the two might combine to form a most formidable looking spot that nothing would remove. If there is any of the preparation left after cleaning an article, it should be placed in a labeled bottle, stating exactly what it contains, and be put away for future use. Gasoline or benzine, when used alone, may be poured into a can and left standing, when the dirt will settle to the bottom, leaving the top clear; this may be poured into another can and saved for future use. Gasoline, benzine and turpentine, should be handled with great care and should not, under any circumstances be used near a fire or open light. This is especially true of gasoline and benzine.

Chloroform or alcohol are very good to remove grease from most fabrics and while benzine and gasoline may be used, they are liable to, and very frequently do, form "rings." Turpentine is the most commonly used to remove paint from linens, woolens and cotton, but, while removing the grease, it is apt to injure the texture when used on silk. Grease may be removed from both silks and woolens, by covering the spot thickly with French chalk and over this, placing a paper; a hot flatiron is then set

upon this and allowed to cool. It may be necessary to try this two or three times before the spot is entirely removed.

To remove ink from linen, cotton or woolen, sponge with milk until all of the ink has been removed, and then take out the grease by either ordinary washing, or with benzine. Ink may also be removed from woolens by applying a composition consisting of the white of an egg and a few drops of oil of vitriol, which is afterwards sponged out with clean water. If this is not effectual, try using warm oxalic acid diluted by a little water. Use several applications of this if necessary. If this is to be used on woolens, a previous test should be made.

To remove the spots made by tar, apply sweet oil or lard, allowing it to stand about an hour; several applications may be necessary; afterwards, remove the grease.

Oxalic acid is very good to remove iron rust if applied to the spot while the material is being steamed with a hot iron over which has been placed a wet cloth.

To a fruit or wine stain, apply a very little potassium permanganate and afterwards a few drops of sulphurous acid. This is a bleach and can be used only on white goods unless a previous test be made and the colors found to stand. If the stains are still wet, boiling water or milk may be poured through them with very good results. A little ammonia may be added to the water if necessary. Warm oxalic acid diluted and applied several times will remove any ordinary stain on linen or cotton.

Mildew may be removed by several applications of salt and buttermilk, or French chalk, lemon juice, soap and salt made into a paste and rubbed over the spots. After each application, the mildewed places should be exposed to the rays of the sun and allowed to dry. This may be continued several days if necessary.

Coffee stains may be removed by sponging with water, to which has been aded a small quantity of glycerine and ammonia.

Stains left by the sewing machine may be removed by ammonia.

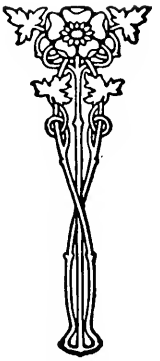
Colors that have been taken out by acids may be restored by ammonia.

Perspiration stains may be sponged out with a solution made from three parts each of ether and alcohol to one of ammonia.

To set colors in silk, woolen, or cotton, dissolve one tablespoon of Ox Gall to one gallon of warm water.

An excellent solution and one used by nearly all expert cleaners, for removing spots and stains, and especially on heavier fabrics, is composed of alcohol, one-sixth ounce, glycerine, one-fourth ounce, aqua ammonia one ounce, sulphuric ether, one-fourth ounce, powdered castile soap one-fourth ounce; these ingredients should be dissolved in enough water to make one pint. This may be kept in a well corked bottle to be used at any time in cleaning.

In conclusion, it would be impossible for us, due to the very broad field embraced by the millinery work, to be specific in our various rules and reagents. We have, however, given all of the essentials laid down in the work, which, if carefully studied and followed, will form the nucleus which experience alone will complete.



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